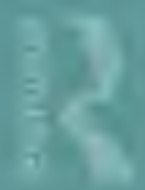


Alberto Ginastera

A Research and Information Guide



Deborah Schwartz-Kates



ALBERTO GINASTERA

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ALBERTO GINASTERA

A RESEARCH AND INFORMATION GUIDE

DEBORAH SCHWARTZ-KATES

ROUTLEDGE MUSIC BIBLIOGRAPHIES

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

First published 2010
by Routledge
270 Madison Ave, New York, NY 10016

Simultaneously published in the UK
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

This edition published in the Taylor & Francis e-Library: 2011.

To purchase your own copy of this or any of Taylor & Francis or Routledge's
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Library of Congress Cataloging in Publication Data

Schwartz-Kates, Deborah, 1954–

Alberto Ginastera : a research and information guide / Deborah
Schwartz-Kates.

p. cm. – (Routledge music bibliographies)

Includes bibliographical references and index.

1. Ginastera, Alberto, 1916-1983– Bibliography. I. Title.

ML134.G43S38 2010

016.78092–dc22

2009042726

ISBN 0-203-85308-3 Master e-book ISBN

ISBN10: 0-415-97318-X (hbk)

ISBN10: 0-203-85308-3 (ebk)

ISBN13: 978-0-415-97318-2 (hbk)

ISBN13: 978-0-203-85308-5 (ebk)

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Preface

The music of Alberto Ginastera (1916–83) has attracted increasingly widespread attention among scholars, critics, performers, and the public. Performing musicians have recorded the composer's works on hundreds of commercial CDs and historical LP records. Scholars have produced a significant body of published literature in which they have upheld Ginastera as one the most original creative voices of the Americas. Audiences and critics have responded warmly to the composer's signature works, such as his First Piano Sonata and the *Estancia* suite, which have emerged as staples of the Latin American concert repertoire. A comprehensive reference guide is therefore needed to shape future study of the composer's creative contribution as it existed in its original Argentine context and as it informs the musical life of today. The present volume aims to fulfill this goal.

STATE OF GINASTERA RESEARCH

Ginastera research emerged in the 1950s and 1960s with the landmark studies of Gilbert Chase and Pola Suárez Urtubey, who worked in close collaboration with the composer. In the years that followed, an increasing number of articles in both scholarly journals and the popular press accompanied the rising interest in the composer's career. A considerable number of articles and conference papers, exemplified by the efforts of the Argentine music authority Malena Kuss, characterized Ginastera research during the 1970s and 1980s. Yet neither a full-length critical biography, based on detailed examination of the primary sources, nor a definitive analysis of the composer's music, based on systematic study of the complete repertoire, has emerged. Beginning in the 1990s, a significant number of published monographs, major articles, and doctoral dissertations have focused on specific aspects of Ginastera research such as: reception (Esteban Buch, Carol Hess), style periodization (Antonietta Sottile, Michelle Tabor), analysis (Erick Carballo, Christopher Fobes, Malena Kuss, Guillermo Scarabino), primary sources (Laura Novoa), and cultural context (Deborah Schwartz-Kates). Yet none of these books and relatively few of the major articles have appeared in English.

The shortage of English-language materials that illuminate Ginastera's creative contribution becomes increasingly apparent when compared to the scholarly treatment of the composer's Ibero-American peers. Isaac Albéniz, Enrique Granados, Manuel de Falla, Carlos Chávez, and Heitor Villa-Lobos

have at least one English-language biography and one bio-bibliography to their name. Yet because Ginastera lacks a similar body of English-language literature, the present volume must necessarily cover a wider range of topics than those for established figures within the Routledge Music Bibliography series. Accordingly, this book not only aims to summarize, but also to update and enhance, the current state of knowledge in order to foster the growth of Ginastera studies throughout the scholarly community and especially in the United States.

ORGANIZATION OF THIS VOLUME

To fulfill this goal, the present book is divided into six chapters, each focusing on a different aspect of Ginastera research. Chapter 1 begins with a biographical sketch of the composer that synthesizes existing knowledge with new information derived from primary sources and quotes significantly from the Ginastera correspondence. Here and elsewhere throughout the book, it should be noted that the composer's letters in English contain occasional misspellings or minor mechanical errors that I have taken the liberty of correcting, without altering the original meaning or intention, to avoid distracting the reader. Chapter 2 summarizes the principal features of Ginastera's music, integrating characteristics of his less familiar late repertoire within the traditional stylistic framework established by previous scholars. Chapter 3 provides the most comprehensive annotated catalog of Ginastera's compositions to date. For each work, it includes the following information: title, translation, opus number, genre, date, literary sources, premiere, instrumentation, movement titles, dedication, timing, publisher, manuscripts, arrangements, awards, commissions, performance resources, and selected available reviews of the premiere. Each citation concludes with a list of primary and secondary sources, the latter of which are cross-referenced with the bibliographic entry numbers used elsewhere throughout this monograph. In resolving questions about multiple versions of a work, the author has consulted original sources whenever possible. Additionally, she aims to offer practical guidance about the availability of music manuscripts and scores to help scholars and performers gain access to the composer's works.

Chapter 4 provides an annotated list of Ginastera's published writings. It includes the composer's studies of contemporary and historical musicians, discussions of Argentine music and music institutions, positions on contemporary artistic debates, and analyses of his own works. Chapter 5 offers a comprehensive bibliography of the secondary Ginastera literature that encompasses books; articles; book chapters; conference proceedings; selected PhD dissertations, DMA documents, and Master's theses; major signed articles in music reference works; catalogs; interviews; selected reviews of premieres and major performances; memorials; general music sources; and discographies. The secondary bibliography covers materials in English, Spanish, French,

German, and Italian, which are the principal languages of Ginastera research. The introduction to the fifth chapter provides more detailed information on the sources consulted and the criteria for their selection in the bibliography. Chapter 6 offers specifics about Ginastera archival holdings and internet resources. Three indexes—of authors, titles and subjects—complete this work.

Acknowledgments

To undertake a project of the present size and scope requires tremendous effort on the part of many people, whom I cannot thank sufficiently here. I would first like to express deep gratitude to the composer's daughter, Georgina Ginastera, whose invaluable assistance has made this study possible and who, as heir to the estate, has kindly granted permission to quote from her late father's letters. I am also grateful for the support of the Paul Sacher Foundation, which sponsored preliminary research on this manuscript during a four-month period of residence in Basel, Switzerland. Special thanks go to the Director of the Foundation, Felix Meyer; the curator of the Ginastera collection, Ulrich Mosch; and the archivist, Carlos Chanfón, who, along with Sabine Hänggi-Stampfli and Henrike Hoffmann, guided my day-to-day research. I also acknowledge the Sacher Foundation for extending permission to quote from the composer's unpublished correspondence housed in the Ginastera Collection. The composer's late wife, Aurora Nátola-Ginastera, kindly donated a photograph that appears on the front cover of this monograph. Permissions to reproduce copyrighted music in the book appear in the lines of credit below:

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In Argentina, many scholars, performers, and teachers have generously offered assistance. Their dedicated mentorship has spared me the many errors I would have otherwise committed, although naturally any mistakes in this book remain my own, for which I claim full responsibility. Although space limitations prevent mentioning all those in Argentina who have so graciously assisted me, I would like to recognize the special efforts of Ana Lucia Frega, Silvina Mansilla, Ana Maria Mòndolo, Ercilia Moreno Chà, Laura Novoa, Melanie Plesch, Edgardo Rodríguez, Fernando Silberstein,

Pola Suárez Urtubey, and María del Carmen Vieites, as well as the late Raquel Casinelli de Arias and Carmen García Muñoz. All have fundamentally changed the landscape of my Ginastera research.

Closer to home, the National Endowment for the Humanities provided generous support through a six-month Faculty Research Award, which I thankfully acknowledge. The Kansas University Center for Research funded trips to Washington, DC, and Bloomington, Indiana. Ginastera's publisher, Boosey & Hawkes, offered kind collaboration in support of this project. At Boosey, I owe special thanks to Denise Anderson, Zizi Mueller, Marc Ostrow, Niall Rafferty, and particularly to Albana Malavé, Holly Mentzner, and Marina Voyskun for their assistance in compiling the works catalog. I am appreciative of the efforts of the following U.S. archivists, librarians, and scholars, who have kindly responded to numerous inquiries with timely interventions and valuable resources: Bridget Carr of the Boston Symphony Orchestra Archives, Kile Smith of the Edwin A. Fleisher Collection, Sarah Hartwell of Rauner Special Collections at Dartmouth University, Susan Halpert of Houghton Library at Harvard University, Kevin LaVine and Stephanie Poxon at the Music Division of the Library of Congress, Keturah Bixby and Vivian Perlis of the Oral History of American Music Project at Yale University, Thomas L. Owen of the University Archives and Records Center at the University of Louisville, and Richard Griscom of the Otto E. Albrecht Music Library at the University of Pennsylvania. Karl Miller and Barbara Nissman have shared their in-depth knowledge of Ginastera recordings and enthusiasm for the composer's music; I am grateful for their time, dedication, and friendship.

I extend kind thanks to the current music editor at Routledge Press, Constance Ditzel, for her patience and persistent efforts in seeing this project to fruition, and to her assistant, Denny Tek. Many thanks should also go to former Routledge editor, Richard Carlin, for his encouragement during the initial development of this book and for his continued support.

To my colleagues at the University of Miami, thank you for creating a new academic home that has given me the tranquility to complete this work of many years. I am especially grateful to Dean Shelton Berg, and his associates, Edward Asmus, Nicholas DeCarbo, Kenneth Moses, and Judith Mower, for their remarkable support, as well as to Emeritus Dean William Hipp, whose generous offer of a first-year start-up grant supported the final research on this manuscript. Musicology and music theory colleagues, Willa Collins, Frank Cooper, Melissa de Graaf, and Paul Wilson, have offered a strong sense of community and a stimulating exchange of ideas. Serona Elton has provided astute legal assistance regarding copyrights and permissions. Completion of this project would not have been possible without the resourceful assistance of the Weeks Music Library Staff, especially Nancy Zovac, along with Gisela Hernández, Thuong Vohtang, and Esneider Valencia. At the Richter Library, I have appreciated the help of Ronald

Figueroa and Clarisa E. Arguello in the Inter-Library Loan Department. In the Frost School of Music, three special graduate students (Kelly Ball, Mitsuko Kawabata, and Kacey Link), one talented undergraduate (Philip Muellerschoen), and one efficient administrative assistant (Patterson Jones) have alleviated much of the day-to-day pressure, allowing me the time I needed to complete uninterrupted work on this manuscript. To Robert Parker, Miami friend and Latin American cohort, thanks for your support and encouragement at all stages of this endeavor. Above all, I owe a tremendous debt to my family, who have made many things possible. To Abby, Steve, Scott, and Jenna Gorlick; Barney, Sabrina, Evan, Maegan, and Melanie Schwartz; Janelle and Larry Kates; and my parents, Jack and Phyllis Pinner, thanks so much—you know what you did! To Phil Kates, devoted husband and lifelong companion, I am privileged to have lived by your side for many years. Please know how much I appreciate your fine human qualities, not the least of which are your cheerful optimism, unerring support, impeccable editing, and seemingly endless supply of patience.

I am fortunate to have studied with some remarkable teachers, who have shaped my career-long journey as a Latin American scholar. Juan Orrego-Salas first nurtured my interest in musicology and offered a seminar on Ginastera that sparked my fascination with the composer. Rebecca Baltzer, Patrick McCreless, Michael Tusa, and the late Robert Snow all merit the highest recognition for their generous time, unqualified assistance, and astute professional advice. Finally, I was lucky to have found that one special person whose keen critical insights, profound knowledge of the field, and infectious enthusiasm for the academic endeavor has changed my life forever. It is a privilege to dedicate this book to the late Gerard Béhague—esteemed professor, advisor, mentor, and friend—in deep gratitude and admiration.

D S-K
Miami, 2009

Abbreviations

AAM	Asociación Argentina de Musicología
arr.	arranged
B&H	Boosey & Hawkes
B&H Arch.	Boosey & Hawkes Archival Documents
B&H rental	Boosey & Hawkes Rental Division
bar	baritone
bn	bassoon
BSO Arch.	Boston Symphony Orchestra Archives
ccl	celesta
CF	Carl Fischer
cl	clarinet
CLAEM	Centro Latinoamericano de Altos Estudios Musicales
cols.	columns
cond.	conductor, conducted by
DAAD	Deutscher Akademischer Austausch Dienst
db	double bass
dir.	directed by
DMA	Doctorate of Musical Arts
<i>DMEH</i>	<i>Diccionario de la música española e hispanoamericana</i>
EAM	Editorial Argentina de Música
ed.	editor, edited by
edn.	edition
eds.	editors
enl.	enlarged
fl	flute
gtr	guitar
<i>HAPI</i>	<i>Hispanic American Periodicals Index</i>
<i>HLAS</i>	<i>Handbook of Latin American Studies</i>
hmn	harmonium
hn	French horn
hpd	harpsichord
IIMCV	Instituto de Investigación Musicológica "Carlos Vega"
IIMP	International Index to Music Periodicals
IMC	International Music Council
ISCM	International Society for Contemporary Music
IU	Indiana University
JSTOR	Journal Storage Project

kbd	keyboard (unspecified)
LAMC	Latin American Music Center, Indiana University
LAMR	<i>Latin American Music Review</i>
LC	Library of Congress
mand	mandolin
Melos	Melos Ediciones Musicales
MENC	Music Educators' National Conference
mez	mezzo soprano
MGG	<i>Die Musik in Geschichte und Gegenwart</i> (rev. edn.)
mm.	measures
MQ	<i>Musical Quarterly</i>
ms	manuscript
n.d.	no date
NG	<i>New Grove Dictionary of Music and Musicians</i> (2nd edn.)
n.s.	new series
ob	oboe
orch	orchestra
org	organ
perc	percussion
pf	piano
PSS	Paul Sacher Stiftung
RA	Ricordi Americana
rev.	revised
RILM	Répertoire International de Littérature Musicale
RN	Rehearsal Number
sec.	section
sop	soprano
str	strings
ten	tenor
timp	timpani
tpt	trumpet
UCA	Universidad Católica Argentina
UCLA	University of California, Los Angeles
v	voice
va	viola
vc	cello
vn	violin
WPA	Works Progress Administration

Timeline

- 1916 Born on 11 April in Buenos Aires, Argentina to Alherto Ginastera and Luisa Bossi.
- 1923 Attended primary school and began formal music instruction.
- 1928 Enrolled in the Conservatorio Williams of Buenos Aires. Studied with José Gil (composition), Celestino Piaggio (harmony), Torcuato Rodríguez Castro (theory and solfège), and Cayetano Argenziani (piano).
- 1930 Studied business at the Escuela Superior de Comercio de la Nación.
- 1934 Composed *Piezas infantiles* (withdrawn) and *Impresiones de la puma* (withdrawn). Began work on the ballet *Panamí*, op. 1. Received a prize from the Asociación “El Unísono” for the *Piezas infantiles*.
- 1935 Graduated from the Conservatorio Williams with a Gold Medal in Composition. Composed the *Concierto argentino* (withdrawn).
- 1936 Enrolled in the Conservatorio Nacional de Música of Buenos Aires. Studied with José André (composition), Athos Palma (harmony), and José Gil (counterpoint).
- 1937 Served in the Argentine military (January–March). Completed the ballet *Panamí*. Composed the *Panamí* suite, op. 1a; *Danzas argentinas*, op. 2; and “El arriero canta” (withdrawn). Began work on the *Tres piezas*, op. 6. Juan José Castro premiered the *Panamí* suite at the Teatro Colón (27 November), establishing Ginastera’s reputation as a dynamic young national composer. Received a prize for “El arriero canta” in the Concurso de la Canción Escolar Argentina and an award for the *Panamí* suite from the Comisión Nacional de Cultura.
- 1938 Graduated from the Conservatorio Nacional with a professor’s diploma, submitting the Psalm 150, op. 5 as a graduation piece. Composed the *Dos canciones*, op. 3; *Cantos del Tucumán*, op. 4; and Harp Sonatina (withdrawn). Received the Premio Nacional for the *Cantos del Tucumán* and awards from the Comisión Nacional de Bellas Artes for the *Impresiones de la puma* and *Danzas argentinas*.
- 1939 Received the Premio Municipal for the Harp Sonatina.

- 1940 Completed the *Tres piezas*. Composed the *Malaambo*, op. 7 and *Dou Basilio malcasado* (incidental music). Juan José Castro conducted the first performance of the ballet *Panaambi* (12 July), for which Ginastera received the Premio Nacional. Awarded the Premio Municipal for Psalm 150.
- 1941 Appointed to the music faculties of the Liceo Militar General San Martín and the Conservatorio Nacional de Música. First met Aaron Copland in Buenos Aires (27 September). Married Mercedes de Toro (11 December). Received his first international commission from Lincoln Kirstein of the American Ballet Caravan, for which he produced *Estancia*, op. 8. Also composed the *Estancia* suite, op. 8a and *Doña Clorinda, la descontenta* (incidental music). First performance of the *Concierto argentino* (18 July) in Montevideo with pianist Hugo Balzo and the SODRE Orchestra.
- 1942 American Ballet Caravan disbanded, leaving Ginastera without the opportunity to stage *Estancia*. Received a grant from the Guggenheim Memorial Foundation to travel to the United States, which he postponed due to WWII. His first child, Alexander, was born (28 August). Composed the Symphony no. 1, "*Porteña*" (withdrawn), which received its first performance at the Teatro Colón. Created his first film score, *Malaambo*, for which he received an award from the Academia de Artes y Ciencias Cinematográficas de la Argentina. Won the Premio Nacional for the orchestral suite, *Música para el film "Malaambo,"* which he fashioned from the score of the motion picture.
- 1943 Composed the *Obertura para el "Fausto criollo,"* op. 9; *Cinco canciones populares argentinas*, op. 10; and *Las horas de una estancia*, op. 11. First performance of the *Estancia* suite (12 May) at the Teatro Colón. Received the Premio Nacional for the *Obertura para el "Fausto criollo."*
- 1944 His second child, Georgina, was born (3 November). Composed the *Doce preludios americanos*, op. 12 and Symphony no. 2, "*Elegíaca*" (withdrawn). Juan José Castro conducted the premiere of the *Obertura para el "Fausto criollo"* in Santiago, Chile (12 May). Received the Premio Municipal for the Second Symphony. Began work as a music critic for the Argentine literary journal *Sur*.
- 1945 Dismissed from his position at the Liceo Militar by the Argentine government. Departed for the United States under the terms of his Guggenheim Fellowship (27 November). Composed the Duo, op. 15 and *Rosa de América* (film score). First performance of the Psalm 150 at the Teatro Colón (7 April).

- 1946 Took up residence in New York. Visited Columbia, Yale, Harvard, Juilliard, and Eastman. Participated in the MENC annual meeting in Cleveland (March). Attended Copland's composition classes at the Berkshire Summer Music Festival in Tanglewood (June–August). Composed the *Hieremias prophetae lamentationes*, op. 14 and *Suite de dansas criollas*, op. 15. Received U.S. premieres of the *Panamá* suite (with Erich Kleiber conducting the NBC Radio Orchestra) and *Doce preñados americanos* (performed by pianist Raúl Spivak at Tanglewood).
- 1947 Additional public attention came with a warmly receptive premiere of his chamber music at a League of Composers Concert in New York (23 February). Departed for Argentina (March), where he resumed his faculty position at the Conservatorio Nacional. Co-founded the Argentine League of Composers and served as its Secretary-General. Organized a concert of Copland's music, sponsored by the Argentine League of Composers, when the North American composer traveled for a second time to Buenos Aires (October–November). Composed the *Pampeana* no. 1, op. 16; *Ollantay*, op. 17; *Toccata, villancico y fuga*, op. 18; *Rondó sobre temas infantiles argentinos*, op. 19; and *Las antiguas semillas* (incidental music). Awarded the Premio Municipal for *Ollantay*.
- 1948 Organized the Conservatorio de Música y Arte Escénico at the Universidad Nacional de La Plata in the Province of Buenos Aires. Composed the String Quartet no. 1, op. 20, which received the Carlos López Buchardo Prize from the Asociación Wagneriana of Buenos Aires.
- 1949 Composed *Nace la libertad* (film score), for which he received awards from the Argentine Academia de Artes y Ciencias Cinematográficas and the Asociación de Cronistas Cinematográficos. The Cuarteto Mozart premiered his First String Quartet in Buenos Aires (24 October), and Erich Kleiber conducted the premiere of *Ollantay* at the Teatro Colón (29 October).
- 1950 Traveled to Chile and Uruguay for performances of the Symphony no. 2 under the direction of Erich Kleiber. Designated an honorary member of the Facultad de Ciencias y Artes Musicales of the Universidad Nacional de Chile and a corresponding member of the Sociedad Chilena de Compositores. Composed the *Pampeana* no. 2, op. 21 and *El puente* (film score).
- 1951 Traveled for the first time to Europe to hear the String Quartet no. 1 performed at the 25th International Society for Contemporary Music (ISCM) Festival in Frankfurt. Departed for Paris, where he was elected a member of the International Music Council of UNESCO.

- 1952 Dismissed from his directorship of the conservatory at La Plata due to conflicts with the Perón government. Created the Piano Sonata no. 1, op. 22, commissioned by the Carnegie Institute and the Pennsylvania College for Women. Composed *Facundo: el tigre de los llanos* (film score). Received a belated first performance of the *Estancia* ballet at the Teatro Colón (19 August). The Piano Sonata had its premiere in Pittsburgh, performed by Johana Harris (29 November). Received an honorable mention for the *Toccata, villancico y fuga* from the Buenos Aires Círculo de Críticos Musicales. Awarded prizes for *Facundo* from the Argentine Academia de Artes y Ciencias Cinematográficas and the Asociación de Cronistas Cinematográficos.
- 1953 Composed and premiered the *Variaciones concertantes*, op. 23 (2 June), commissioned by the Amigos de la Música of Buenos Aires. Produced the film score for *Caballito criollo*. Received a performance of the Piano Sonata no. 1 at the 27th ISCM Festival in Oslo (which he did not attend). The *Variaciones concertantes* earned honorable mentions from the Buenos Aires Círculo de Críticos Musicales and the journal *Polifonia*. *Caballito criollo* merited an award from the Argentine Asociación de Cronistas Cinematográficos.
- 1954 Composed *Pampeana no. 3*, op. 24 in fulfillment of a commission from the Louisville Orchestra, which premiered the work under the direction of Robert Whitney (20 October). Produced music for the film, *Su seguro servidor*.
- 1956 After the Budapest String Quartet performed the String Quartet no. 1 at the Library of Congress (12 April), the Elizabeth Sprague Coolidge Foundation commissioned the String Quartet no. 2. The composer began work on the piece before leaving for Stockholm to attend a performance of the *Pampeana no. 3* at the 30th ISCM Festival. Later he visited Uppsala, London, and Paris. The Argentine government reinstated him as Interventor of the Conservatorio in La Plata when he returned. Composed *Los maridos de mamá* and *Enigma de mujer* (film scores). Began work on the Harp Concerto, op. 25, commissioned by Samuel Rosenbaum for harpist Edna Phillips.
- 1957 Served on composition juries for Latin American music festivals in Caracas and Montevideo. Concerns about his father's health delayed his progress on the Second String Quartet. Received the "Cinzano Bicentenario" Prize for the *Variaciones concertantes* in recognition of the most outstanding Argentine work of the past ten years. Became a Distinguished Member of the Academia Nacional de Bellas Artes.
- 1958 Named Titular Professor of the Conservatorio de Música y Arte Escénico at the Universidad Nacional de La Plata. Completed the

- String Quartet no. 2 early in the year. Traveled to the United States as a guest of the U.S. government (March–April). Attended the MENC conference in Los Angeles. Visited Northwestern University, Indiana University, UCLA, and the University of California at Berkeley. Attended the premiere of the String Quartet no. 2 at the First Inter-American Music Festival held in Washington, DC. The first performance of the work by the Juilliard Quartet (19 April) established his international career. Departed suddenly for Argentina following the premiere due to his father's deteriorating medical condition, from which he died in May. The death of his mother followed in September. Organized the Facultad de Artes y Ciencias Musicales at the Universidad Católica Argentina and served as its first Dean, resigning from his directorship at La Plata. Composed *Primavera de la vida* and *Hay que bañar al nene* (film scores) and *El límite* (incidental music). Elected an Honorary Member of the Academia Brasileira de Música.
- 1959 Attended the performance of the Second String Quartet at the 33rd ISCM Festival in Rome.
- 1960 Created the *Cantata para América mágica*, op. 27 in fulfillment of a grant from the Fromm Music Foundation. Wrote *A María el corazón* (incidental music).
- 1961 Composed the Piano Concerto no. 1, op. 28 for the Serge Koussevitzky Music Foundation in the Library of Congress. Participated in the Second Inter-American Music Festival in Washington, DC, where acclaimed premieres of the Piano Concerto (22 April) and *Cantata para América mágica* (30 April) consolidated his international career. Produced incidental music for *La doncella prodigiosa*.
- 1962 Traveled to the United States to supervise the West Coast premiere and recording session of the *Cantata para América mágica* at UCLA. Departed for New York to hear the Carnegie Hall performance of the Piano Concerto no. 1. Took a trip to Italy, where the *Cantata para América mágica* was presented at the biennial contemporary music festival held in Venice. Appointed Director of the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) at the Instituto Torcuato Di Tella. Received commissions from the New York Philharmonic (for the Violin Concerto, op. 30) and from the Municipality of Buenos Aires (for the opera, *Don Rodrigo*, op. 31).
- 1963 Began the Directorship of CLAEM in its inaugural year, resigning from all other administrative and faculty posts to devote himself full-time to the center and to his creative work. Signed an exclusive contract with Boosey & Hawkes and joined the American Society of

Composers, Authors and Publishers. Produced the Quintet, op. 29, commissioned by the Mozarteum Argentino, which the Quintetto Chigiano performed for the first time in Venice (13 April). Composed the Violin Concerto, which Ruggiero Ricci premiered with the New York Philharmonic, conducted by Leonard Bernstein (3 October). Began work on *Don Rodrigo*.

- 1964 Finished *Don Rodrigo*. Composed the *Sinfonia de "Don Rodrigo,"* op. 31a, in fulfillment of a commission from the Instituto de Cultura Hispánica de Madrid. Also created the *Cantata Bomarzo*, op. 32, under the sponsorship of the Elizabeth Sprague Coolidge Foundation. Received premieres of *Don Rodrigo* (24 July; Teatro Colón), *Sinfonia de "Don Rodrigo"* (31 October; Madrid), and *Cantata Bomarzo* (1 November; Library of Congress). Awarded the Ordre des Arts et des Lettres by the French government.
- 1965 Completed the Harp Concerto (January) and attended the premiere of the work featuring Nicanor Zabaleta and the Philadelphia Orchestra, conducted by Eugene Ormandy (18 February). Participated in the 39th ISCM Festival in Madrid, where the *Cantata Bomarzo* was performed. Awarded grants from the Deutscher Akademischer Austausch Dienst and the Ford Foundation in September for a six-month artistic residency in Europe. Traveled to Berlin, where he completed the *Concerto per corde*, op. 33 in fulfillment of a commission from the Instituto Nacional de Cultura y Bellas Artes of Venezuela (December). Invited to join the American Academy of Arts and Sciences.
- 1966 Traveled to Paris as a guest of the French government. Left early in February to oversee rehearsals for the New York premiere of *Don Rodrigo* (22 February). Received a commission from Hobart Spalding, General Director of the Opera Society of Washington, for a second opera. Began work on *Bomarzo*, op. 34. Participated in the Third Inter-American Music Festival in Caracas, where Eugene Ormandy led the Philadelphia Orchestra in the premiere of the *Concerto per corde* (14 May). Received a commission from the Hopkins Center "Congregation of the Arts" at Dartmouth College for the Cello Concerto no. 1, op. 36.
- 1967 Completed work on *Bomarzo*. Traveled to the United States late in January to supervise the New York re-staging of *Don Rodrigo* (9 February). Attended the first U.S. performance of the *Concerto per corde* in Philadelphia (10 February). Participated in the premiere of *Bomarzo* in Washington, DC (19 May). The city of Buenos Aires banned the Argentine performance of the work due to its apparent obsession with "sex, violence, and hallucination" (18 July). Ginastera

responded by prohibiting all future performances of his music at the Teatro Colón or any other municipal institution until the ban was rescinded. Composed the *Estudios sinfónicos*, op. 35, commissioned by the Vancouver Symphony Orchestra.

- 1968 Resided in the United States for a six-month period. With Manuel Mujica Láinez, gave a public lecture on *Bomarzo*, sponsored by the Center for Inter-American Relations (5 March). Supervised the New York premiere of *Bomarzo* (14 March). The *Estudios sinfónicos* received its first performance by the Vancouver Symphony Orchestra, conducted by Meredith Davies (31 March). Composer-in-residence at the Hopkins Center "Congregation of the Arts" Summer Festival at Dartmouth College (June). Created the Cello Concerto no. 1, which soloist Paul Olefsky premiered at the Dartmouth Summer Festival (7 July). The Opera Society of Washington commissioned his third opera, *Beatrix Cenci*, to celebrate the opening of the Kennedy Center. Received an honorary doctorate from Yale University and an honorary membership in the American Academy of Arts and Letters.
- 1969 Separated from his wife. Spent increasing amounts of time abroad.
- 1970 Guest Composer at the University of Michigan Contemporary Music Festival (October). Traveled to Europe to attend performances of *Bomarzo* in Kiel and Zürich (November). Compiled the orchestral suite, *Music from Bomarzo*, op. 34a, from the opera, which Julius Rudel premiered with the San Antonio Symphony (17 December). Made the piano transcription, *Toccata de Domenico Zipoli*.
- 1971 Ended his three-year creative silence with *Milena*, op. 37, commissioned by the Institute of International Education for its fiftieth anniversary. Struggled to complete *Beatrix Cenci* in time for the opening of the Kennedy Center. Traveled to Washington to work on the production and attend the premiere (10 September). Married Aurora Nátola in a small, private ceremony (late September). The couple settled in Geneva, Switzerland. Received the Grand Prize from the Argentine Fondo Nacional de las Artes. The Municipality of Buenos Aires lifted its ban against *Bomarzo*, which the Teatro Colón scheduled for a performance the following season.
- 1972 Revised the Cello Concerto no. 1, which Aurora performed with the Orchestre de la Suisse Romande (23 February). Guest of Honor at the Argentine premiere of *Bomarzo* at the Teatro Colón (29 April). Composed the Piano Concerto no. 2, op. 39, which the Indianapolis Symphony Orchestra had commissioned for Hilde Somer years earlier.
- 1973 Guest of Honor at the Third International Music Festival in San Salvador, where he received the National Order of Merit "José

- Matias Delgado" from the Salvadorian Government (February). Completed the String Quartet no. 3, op. 40, which the Dallas Public Library and the Dallas Chamber Music Society had commissioned years earlier. Finished the *Serenata*, op. 42, for the Chamber Music Society of Lincoln Center. Began the *Pimeña no. 1*, op. 41. Received premieres of the Piano Concerto no. 2 (22 March) and *Milena* (16 April). Awarded a Diploma of Honor from the Instituto Argentino de Cultura Hispánica in Buenos Aires.
- 1974 Conducted the premiere of the *Serenata* at Alice Tully Hall in a performance with cellist Aurora Nátola-Ginastera and baritone Justino Díaz (18 January). Attended the premiere of the String Quartet no. 3 in Dallas, featuring the soprano Benita Valente and the Juilliard String Quartet (4 February). Composed the *Turbæ ad passionem gregorianam*, op. 43.
- 1975 Attended the Montreux Festival dedicated to his works. Received an honorary doctorate from Temple University (19 March). Was present for the premiere of *Turbæ*, performed by the Mendelssohn Club of Philadelphia and the Philadelphia Orchestra, conducted by Robert Page (20 March). Began work on *Popol Vuh*, commissioned by the Philadelphia Orchestra.
- 1976 Celebrated his sixtieth birthday in Geneva with a concert featuring Barbara Nissman performing the Piano Concerto no. 1 with the Orchestre de la Suisse Romande, conducted by Jean-Marie Auberson (11 April). Composed the *Pimeña no. 2*, op. 45 for Paul Sacher on his seventieth birthday, which Rostropovich premiered at Sacher's musical celebration (2 May). Composed the *Glosses sobre temas de Pau Casals* for string orchestra and string quintet, op. 46 for the Festival Casals and the Puerto Rico Bicentennial Commission, which Alexander Schneider conducted at the premiere (14 June). Served on the selection committee of the Manuel de Falla International Centenary Composition Contest. Traveled to London to attend the British premiere of *Bomarzo* (October). Composed the Guitar Sonata, op. 47, which Carlos Barbosa-Lima premiered in Washington, DC (27 November).
- 1977 Traveled to Amsterdam for a performance of the Harp Concerto (9–11 March). Honored in a concert sponsored by the Fundación Juan March of Madrid (19 April). Participated in the selection panel of the Fifth Van Cliburn International Piano Competition. Appeared as a Guest of Honor at the contemporary music festival dedicated to his works that was held at Del Mar College in Corpus Christi, Texas (13–14 October). Re-elaborated the *Glosses sobre temas de Pau Casals* for orchestra, op. 48.

- 1978 Attended the premiere of the orchestral *Glosses* by the National Symphony Orchestra, conducted by Mstislav Rostropovich (24 January).
- 1979 Traveled to Buenos Aires with Aurora, who performed a new version of the Cello Concerto no. 1 with the Hamburg Philharmonic. Served on the selection panel of the John F. Kennedy Center–Rockefeller Foundation International Competition for Excellence in the Performance of American Music (September). Participated in the Atlanta Symphony Orchestra Retrospective that presented seven of his works throughout the 1979–80 season. Attended ASO concerts that featured the Violin Concerto performed by soloist Ruggiero Ricci (27–29 September). Composed the Sonata for Cello and Piano, op. 49, commissioned by the Organization of American States, which Aurora premiered at Alice Tully Hall (13 December). Began work on the *Iubiliuu*, op. 51, commissioned by the Teatro Colón in celebration of the 400th anniversary of the founding of Buenos Aires.
- 1980 Completed the *Iubiliuu* and traveled to Buenos Aires for the premiere (12 April). Year-long musical celebrations of his 65th birthday began with concerts in Frankfurt, Bern, Lausanne, and Lyon (November–December). Elected an Honorary Member of the International Music Council of UNESCO. Composed the *Variazioni e Toccata sopra “Aurora lucis rutilat,”* op. 52, which Marilyn Mason premiered at the American Guild of Organists National Convention in Minneapolis, Minnesota (18 June). Began work on the Cello Concerto no. 2, op. 50, which he planned as a tenth wedding anniversary present for Aurora.
- 1981 Celebrations of the composer’s 65th birthday continued. The Cleveland Orchestra devoted one of its six programs from the “Great Composers of Our Time” series entirely to Ginastera’s works (15, 17 January). In April, the stomach pains that had periodically afflicted the composer grew worse, forcing him to undergo medical tests that took him out of circulation for two months and caused him to miss many of his own festivities. He recovered sufficiently to complete the Second Cello Concerto late in May. Traveled for the last time to Argentina to hear Aurora premiere the Second Cello Concerto with the Orquesta Filarmónica de Buenos Aires (6 July). In Budapest, received the UNESCO International Music Prize in honor of his lifetime creative achievement (1 October). Attended a Special Composer’s Portrait concert at the Kennedy Center that paid tribute to his work (14 October). Continued traveling to birthday celebrations in Ann Arbor, Michigan (20 October); New York (25 October); and River Falls, Wisconsin (28 October). Completed his Piano Sonata no. 2, op. 53.

- 1982 Anthony di Bonaventura gave the first performance of the Piano Sonata no. 2 in Ann Arbor, Michigan (29 January). The composer took ill again in August. He was hospitalized in Geneva for two months and underwent surgery. Managed to complete his final composition—the one-movement Piano Sonata no. 3, op. 55, which Barbara Nissman premiered in New York for her Alice Tully Hall debut (17 November). Received the Alejandro E. Shaw Prize. Awarded an honorary doctorate from the Universidad Nacional de La Plata.
- 1983 Believing that he had recovered completely, he attended the European premiere of the Cello Concerto No. 2 (29 April). In May, however, his condition deteriorated, and he died on 25 June in Geneva. Commissions from the Lincoln Center Chamber Music Society, National Symphony Orchestra, Philadelphia Orchestra, St. Louis Symphony, New York City Opera, and Spanish Royal Family remained incomplete.

At the time of his death, Ginastera left behind a large number of pupils who continued his compositional legacy. Among them were: Rafael Aponte-Ledeé (b. 1938), Blas Atchortúa (b. 1933), Oscar Bazán (b. 1936), César Bolaños (b. 1931), Gabriel Brncic (b. 1942), Mariano Etkin (b. 1943), Gerardo Gandini (b. 1936), Mario Kuri-Aldana (b. 1931), Eduardo Kusnir (b. 1939), Alcides Lanza (b. 1929), Mesías Maiguashca (b. 1938), Marlos Nobre (b. 1939), Antonio Tauriello (b. 1931), and Edgar Valcárcel (b. 1932).

Alberto Ginastera: Introduction to his Life and Work

Art is first perceived by our senses, it then affects our sentiments and in the end awakens our intelligence ... Without sensibility, the work of art is only a cold, mathematical study, and without intelligence or technique, it is only chaos.

(Alberto Ginastera, correspondence with Robert W. Holton, 1964, New York)

The author of these words is acknowledged as one of the most original creative voices of Latin America, whose works are praised for their perfect balance between architectural structure and expressive content to which the composer aspired. This chapter reviews the major life events and works identified with Ginastera's singular achievement.¹

THE FORMATIVE YEARS

The composer was born on 11 April 1916 in Buenos Aires, Argentina, as the younger of two children. His father, also Alberto Ginastera, was of Catalan descent, and his mother, Luisa Bossi, was of Italian parentage. There was no prior musical background in the Ginastera family. The young composer's ancestors worked in agriculture, commerce, and crafts. As a young boy, Ginastera recalled listening to recordings of tangos and waltzes and hearing street musicians perform the same repertoire. Although he began taking music lessons at the age of 7, his early progress was neither exceptional nor precocious. Rather, it predicted the path of a composer whose meticulously crafted works would result from painstaking labor. After Ginastera's death, the conductor Mario di Bonaventura recalled receiving "the touching gift of the many harmony and counterpoint exercise notebooks which Ginastera had completed as a student." Through them, Bonaventura understood the

obstacles the aspiring composer "had been forced to conquer before musical composition could even begin."²

In 1928, Ginastera entered the Conservatorio Williams of Buenos Aires, where he studied theory and solfège with Torcuato Rodríguez Castro, harmony with Celestino Piaggio, piano with Cayetano Argenziani, and composition with José Gil. Two years later, he enrolled in secondary school at the Escuela Superior de Comercio de la Nación, where he specialized in business to fulfill his parents' wishes. During this period, Ginastera attended concerts in Buenos Aires and came under the spell of the contemporary orchestral repertoire that Ernest Ansermet and Juan José Castro introduced into Buenos Aires. At the age of 14, he witnessed his first performance of the *Rite of Spring*, recalling years later that: "*La Sacre* was like a shock—something new and unexpected. The primitivism of the music, its dynamic impulse and the novelty of its language impressed me as the work of a genius."³ This compelling experience played a formative role in shaping Ginastera's early compositions.

The young musician resolved to become a creative actor in the dynamic musical scene. He entered his works in competitions and achieved some notable success. In 1934, *El Unisón* awarded him a prize for the piano work, *Piezas infantiles*, and four years later the Comisión Nacional de Bellas Artes honored his *Impresiones de la puna* for flute and string quartet.⁴ In December 1935, Ginastera graduated from the Conservatorio Williams with a Gold Medal in composition. The following year, with the support of his family, he enrolled in the Conservatorio Nacional de Música of Buenos Aires, where he perfected his musical technique.

At the Conservatorio Nacional, Ginastera studied counterpoint with Gil, harmony with Athos Palma, and composition with José André. Under the guidance of both André and Carlos López Buchardo, who headed the conservatory, he absorbed a traditional approach to the composition of national art music. This perspective drew upon vernacular sources rooted in the folk-music heritage and emphasized the figure of the gaucho (or native horseman), whose idealized features of bravery, strength, and independence could be extolled as national virtues. Musically, this approach combined the stylization of such elements with the musical language of Debussy, as well as with characteristics drawn from Wagnerian opera and Italian verismo.⁵

At the same time, Ginastera modeled his early style on the modernist approach of a younger generation of Argentine musicians. This group included Juan José Castro, José María Castro, Jacobo Ficher, Luis Gianneo, Gilardo Gilardi, Juan Carlos Paz, and Honorio Siccardi. Collectively known as the Grupo Renovación, these composers aimed to revitalize Argentine music by applying international techniques derived from dodecaphony, neoclassicism, and jazz. Both the Argentine traditional and modernist schools served as meaningful points of departure for Ginastera, whose own early works combined national music elements with a full range of contemporary techniques.⁶

European compositional models likewise shaped the composer's early development. A dominant influence came from Debussy, whose *La mer* and *Préludes* for the piano Ginastera greatly admired. Another model was Manuel de Falla, whose integration of Hispanic and international elements shaped the young composer's creative trajectory. In addition, Arthur Honegger's *Le Roi David* and *Pacific 231* significantly affected Ginastera's works. Meanwhile, in 1936, Stravinsky traveled for the first time to Buenos Aires, reinforcing the original impact that his *Rite of Spring* had made on Ginastera years earlier. Finally, the works of Bartók profoundly affected the developing Argentine musician. Years after he heard Arthur Rubinstein play the *Allegro barbaro* in Buenos Aires, he recalled: "I felt then the impact of the discovery, the bewilderment of a revelation." Until that time, Ginastera had wanted to compose Argentine music, but lacked a clear direction. Now, after hearing Bartók's work, he resolved: "The *Allegro barbaro* filled in all the gaps I felt in my conception of forging a national music."⁷

EARLY SUCCESSES

Ginastera's music first came to the attention of the public through Juan José Castro, who was a renowned conductor and champion of contemporary music, as well as an Argentine modernist composer. At the time, Castro was searching for a new orchestral work to premiere at the Teatro Colón. Buried in the archives of the theater, he discovered an exceptional ballet, composed by an unknown young musician. Yet when Castro tried to contact the reticent young man, it took months to forge a connection. When the two musicians finally did meet, Castro asked if Ginastera had any orchestral works suitable for a concert performance. When the young composer replied that he did not, Castro suggested that he arrange excerpts from his ballet into an independent orchestral suite.⁸ The resulting work, the suite *Panamí*, received an auspicious premiere at the Teatro Colón on 27 November 1937, initiating the young composer's career. The original ballet music was based on an ancient legend of the Guaraní, an indigenous South American tribe whose territory extended into northern Argentina. The work revealed an unabashed resemblance to Stravinsky's *Rite of Spring* in its "primitive" subject, pulsating ostinatos, and overlapping accentual patterns, which the composer imbued with Argentine rhythmic characteristics. *Panamí* had a large percussion section that included native instruments. From this point forward, Ginastera would exploit the brilliant use of percussion as a signature feature.

In 1938, the year following the premiere, Ginastera graduated from the Conservatorio Nacional, receiving a professor's diploma upon submission of his Psalm 150, a large-scale choral work modeled after Honegger's *Le roi David*. Shortly following graduation, he embarked on a career as a teacher, and he would ultimately emerge as one of the most distinguished music

educators in Latin America. In 1941, Ginastera joined the faculties of the Liceo Militar General San Martín (General San Martín National Military Academy) and the Conservatorio Nacional, where he had graduated three years earlier. At the latter institution, he taught solfège (1941–43) and harmony (1942–58), later receiving faculty appointments in orchestration, form, and analysis (1955–58).

These years were a time of great contentment as the composer took pride in his developing career and found personal happiness in his relationship with Mercedes de Toro, whom he had met as a student. In 1941, the couple married, and they had two children, Alexander (b. 1942) and Georgina (b. 1944). The composer's joyous sentiments overflowed into his music of the period. He inscribed passionate poetic verses above the second theme of his piano piece "Criolla" from the *Tres piezas* (1940), which he had dedicated to Mercedes. Three years later, his "Chacarera" from the *Cinco canciones populares argentinas* (1943) employed a text with a clever double meaning. Although the word "ñata" literally means "snub-nosed girl," it also was Ginastera's nickname for his wife.⁹ Interpreted in this way, the lyrics would read:

A mí me gustan las ñatas,
y una ñata me ha tocado.
Ñata será el casamiento
y más ñato el resultado.

I like Ñatas,
and a Ñata I got.
I will marry a Ñata
and all our children will be Ñatas.¹⁰

By this time, Ginastera had already married his Ñata, who had just given birth to the couple's first child. The composer's joyful tenderness could not be more apparent than in the verses of the "Arroró" (Lullaby) from the song cycle:

Arroró mi nene,
arroró mi sol,
arroró pedazo
de mi corazón.

Lullaby my baby,
lullaby my sun,
lullaby little piece
of my heart.

As a quiet and reserved young man, Ginastera found it difficult to divulge his inner feelings, but often felt more comfortable projecting such sentiments in his musical compositions.

His career now progressed rapidly, with each new work enhancing his presence as a dynamic young composer on the national music scene. In 1940,

the ballet version of *Panamby* had its successful premiere, leading Lincoln Kirstein of the American Ballet Caravan to commission a second choreographic work from him. Kirstein's offer represented a marvelous opportunity for the 25-year-old Ginastera. It was the Argentine composer's first major commission and a chance to present his music before a broad international public. Most significantly, it gave him the chance to collaborate with an innovative dance company that shared his ideal of creating a new choreographic art form that reflected the distinctive experience of the Americas.

In response to this commission, Ginastera produced the ballet *Estancia* (1941). "based on scenes from Argentine life." His work evoked the changing times of day on an Argentine *estancia* (or ranch). It drew richly upon the *gauchesco* tradition (i.e., the tendency to represent the gaucho in the arts) that was embraced by earlier generations of Argentine composers. In this ballet, Ginastera interpolated sung and spoken passages from the *gauchesco* epic *Martin Fierro*, sensitively rendering some of its most eloquent texts. Although he made rapid progress on the ballet and completed the work in 1941, Kirstein's troupe disbanded the following year. Ginastera responded by arranging *Estancia* as an orchestral suite, as he had done previously with *Panamby*. The resulting four-movement composition achieved immediate success upon its 1943 premiere, and it remains among Ginastera's most popular works. Yet, unlike the concert version of *Panamby*, which closely resembled the corresponding ballet, the *Estancia* suite eliminated almost two-thirds of its original music (including all the *Martin Fierro* excerpts). Indeed, many scholars and musicians believe that some of the best music of *Estancia* lies buried within its ill-fated and infrequently heard ballet score.¹¹

In 1941, when Ginastera was working on *Estancia*, Aaron Copland traveled to South America, where he spent over a month in Buenos Aires. The Committee for Inter-American Artistic and Intellectual Relations sent him as a cultural ambassador, and the Guggenheim Foundation sponsored his visit. The purpose of Copland's trip was to evaluate the talent of Latin American musicians and supply the Foundation with the names of individuals who would benefit from study in the United States. In 1941 Ginastera first met Copland and immediately felt drawn to his musical aesthetic. Both composers shared similar goals of constructing American musical landscapes and balancing modernist techniques with broad appeals to popular audiences. Copland's interest in composing for the radio, cinema, and theater greatly attracted Ginastera. Tellingly, the Argentine composer created his first film score in 1942, one year after he heard Copland present a lecture on the subject, illustrated with excerpts from his own motion-picture music. Yet, despite Copland's inevitable influence on Ginastera, the artistic relationship between the two composers remained reciprocal and complex. *Estancia* owes a tremendous debt to Copland's ballets in its harmonic construction, instrumental sonority, and aesthetic orientation. Yet Copland's *Rodeo* of the following year derives from his South American experience and suggests the

influence of composers such as Ginastera. Particularly suggestive is Copland's use of a folklike orchestration (that includes instruments such as a harp, evocative of the guitar) and a cowboy theme (that parallels Ginastera's representation of the gaucho). The dramatic release of tension in Copland's concluding "Hoe-down" from *Rodeo*, moreover, parallels the climactic discharge of kinetic energy in the final movements of Ginastera works, which stylize the *malambo*—a virile Argentine dance.¹²

With Copland's encouragement, Ginastera applied for a Guggenheim Fellowship to travel to the United States. In his grant application, he articulated the goal of exploring music for the theater, cinema, and radio under Copland's direction. Ginastera also proposed studying U.S. systems of music education as models for Argentina. The final purpose of his visit was to promote Inter-American exchange by increasing the awareness of Argentine composers in the United States and by spreading knowledge of his North American colleagues after he returned to Buenos Aires.¹³ In 1942, Ginastera received word that the Guggenheim Foundation had accepted his application. Yet he was forced to postpone travel to the United States due to the outbreak of World War II. He remained in Argentina, but, in 1945, experienced conflicts with the Perón government, which discharged him from his official position at the Liceo Militar. After the war ended, Ginastera took advantage of his Guggenheim Fellowship to travel to the United States. On 30 November 1945, he eagerly wrote to Copland aboard the *Rio Jachal* as he headed for New York. A new phase of his life had begun.¹⁴

THE GUGGENHEIM PERIOD

Ginastera installed himself at the Hotel Jefferson on 208 W. 56th Street, an establishment that boasted "200 Rooms and Baths—Just Forty Steps from Broadway."¹⁵ From there, he immersed himself in the rich cultural life of the city, which had experienced a resurgence since the end of the war. Originally, he had hoped to meet Bartók, but the Hungarian composer's death just a few months earlier prevented what could have been a most auspicious exchange. Nevertheless, Ginastera benefitted from the renewed interest in Bartók's music in the years immediately following his death. He also developed considerable knowledge of the music of Stravinsky, Schoenberg, and Hindemith—all of whom now lived in the United States. Additionally, he learned a great deal about the works of his North American colleagues, including Sessions, Carter, Harris, Piston, and Barber. He had U.S. premieres of three of his works: the *Panamá* suite (conducted by Erich Kleiber and the NBC Radio Orchestra), the *Doce preludios americanos*, op. 12 (played by pianist Raúl Spivak at Tanglewood), and the *Dúo* for flute and oboe, op. 13 (performed by Carleton Sprague Smith and Lois Wann in New York). The warmly favorable reception of these works would enhance the future development of his career.¹⁶

To fulfill his goal of investigating North American educational systems, Ginastera visited prestigious music schools in the United States, including Juilliard, Columbia, Yale, Harvard, and Eastman. He attended the annual meeting of the Music Educators' National Conference (MENC) in Cleveland, where he forged important connections with colleagues who would assist him when the time came to found his own music schools in Argentina. Most important of all, Ginastera attended the Berkshire Summer Music Festival in Tanglewood, where he came into daily contact with Copland. There he formed part of a close-knit circle called the "1946 Latin Americanists," which included Roque Cordero, Julián Orbón, Hector Tosar, and Juan Orrego-Salas, with whom he formed a lifelong connection. For Ginastera, that summer at the Berkshire Festival was nothing short of transformational. In a memorial tribute to Koussevitzky, he described Tanglewood as that privileged place "where, like many young composers, I discovered the secret path to my future musical life."¹⁷

At the same time, his music underwent an aesthetic renovation. Before traveling to the United States, many of Ginastera's compositions drew heavily upon resources derived from the Argentine folk tradition. Now, however, his works increasingly called upon abstract expressive means to give voice to the transcendent spirit of the Americas. Ginastera had already begun to move in this direction in 1944 with his *Doce preludios americanos* (Twelve American Preludes), which he completed the year before he left for the United States. The title of the work no longer referred to the national music patrimony but reflected instead the composer's emergent transcontinental consciousness. Several individual movements paid tribute to figures such as Villa-Lobos and Copland, reflecting the composer's growing tendency to embrace the musical culture of the Americas.

After the *Doce preludios*, Ginastera composed the *Duo* for flute and oboe (1945), an abstract neoclassical work that featured sonata-like structures and polyphonic textures. The ensuing *Jeremiae prophetae lamentationes* (1946) consisted of three choral movements modeled after a cappella Renaissance motets. This work used Latin texts and a Catholic (or universal) message to communicate the composer's outcry against human tragedies of the Second World War and the Perón regime. Finally, his *Suite de dansas criollas* (1946), composed for pianist Rudolph Firkušný, acknowledged the cultural contribution of European settlers on American soil with the use of the term "criollas" (creole) in the title. This piece combined Latin American characteristics with structural features of Bartók's piano music. As such, it typified the synthesis of international styles and Americanist perspectives that characterized the composer's Guggenheim years.

CONSOLIDATION AND CRISIS

The composer's desire to embrace an international aesthetic shaped his activities upon his return to Buenos Aires. Early in 1947, he organized a

group of ten colleagues to form the *Liga de Compositores*, an organization that paralleled the League of Composers in the United States. This group functioned as the Argentine Section of the International Society for Contemporary Music (ISCM). Ginastera served as the group's Secretary, and, under his leadership, the *Liga* embarked on an innovative program of musical activity. The group's efforts culminated in a concert dedicated to Aaron Copland, who, in 1947, traveled for a second time to Buenos Aires. During this trip, Ginastera and Copland renewed their close connection. By this point, however, their relationship had changed, as Copland increasingly came to view Ginastera as a mature colleague and co-collaborator, who shared his vision of promoting the musical culture of the Americas.¹⁸

Ginastera aimed to instill Argentine music institutions with the educational values he assimilated in the United States. In 1948, he founded the *Conservatorio de Música y Arte Escénico* at the *Universidad Nacional de La Plata* in the Province of Buenos Aires. He played an instrumental role in developing the infrastructure of this institution by hiring a first-rate faculty, organizing its curriculum, selecting its musical instruments, and ordering materials for the library. Today, many Argentine conservatories are based on this model. Regrettably, however, the school went through a period of crisis in 1952, when the Perón government (in a move to control the political, cultural, and educational life of the province) ousted Ginastera from his directorship. Reflecting on this defeat, the composer confided to Aaron Copland: "This was a terrible blow in my economic life (and I must confess that, in the beginning, in my spiritual life too) because I understood that all my efforts of four years were lost." Nevertheless, in retrospect, Ginastera took a more positive view of the situation, reflecting: "Now thinking more calmly [about] the whole affair, it seems to me a favorable change and a real [stroke of] luck in my composer's life, because you know that I was so overworked that I could hardly write." After he left the conservatory, Ginastera renewed his creative spirit, and some of his most acclaimed compositions emerged out of the adversity of these years.¹⁹

Ginastera's music of the late 1940s and early 1950s demonstrates his mastery of form and technique. The composer now achieved a full integration of his Argentine heritage with the abstract musical currents he had absorbed in the United States. In 1951, he took his first trip to Europe to attend the international premiere of his *First String Quartet*, which the jury of the ISCM had selected for performance at its 25th International Festival in Frankfurt. This masterful composition represents the composer's first mature incursion into abstract instrumental chamber music. It reveals his distillation of Argentine folk music into its smallest constituent elements and their use as generative structures in his works. The *First String Quartet* earned a favorable reception upon its European premiere, marking the first of the composer's many ISCM performances. An additional benefit came when Arthur Honegger proposed that Ginastera travel to Paris after the Festival

to participate in the International Music Council (IMC). In the course of these meetings, Ginastera was elected a member of the organization.

In 1952, the Carnegie Institute of Technology and the Pennsylvania College for Women commissioned the composer's First Piano Sonata. This work achieved immediate recognition as one of Ginastera's international "bestsellers." Its brilliant instrumental virtuosity, incisive rhythms, and masterful blending of Argentine features with contemporary techniques ensured its permanent place in the twentieth-century piano literature. In 1953, Ginastera produced another cornerstone work with his *Variaciones concertantes*, commissioned by the Asociación Amigos de la Música of Buenos Aires. This celebrated composition demonstrated his affinity for concertante writing and highlighted his virtuosic treatment of the modern orchestra. It relied on an expressive main theme imbued with Argentine characteristics that the composer projected onto the broader harmonic and formal canvas of his work. Finally, the *Pampeana* no. 3, commissioned in 1953 by the Louisville Orchestra and completed the following year, represented the last in a series of works whose titles evoked the vast landscape of the Argentine plains. In Ginastera's words, the *Pampeana* no. 3 was "a purely symphonic work, governed by the strict laws of musical construction, but whose essence would be taken from my subjective feelings."²⁰ It was the last piece he would attribute to a nationalist orientation.

EXPANSION AND INNOVATION IN THE POST-PERÓN YEARS

Ginastera's career progressed markedly after the 1955 overthrow of the Perón regime. The following year, the Argentine government reinstated him at the Conservatorio Nacional de La Plata, where, in 1958, he was appointed Titular Professor by competition. That same year, he was invited to visit the United States as a guest of the government. This was the first time that Ginastera had traveled abroad for an extended period of time since his Guggenheim years. The result was equally stimulating. While visiting the United States, he again attended a meeting of the MENC, as well as spending time at Northwestern University, Indiana University, UCLA, and the University of California at Berkeley. Contact with these institutions strongly affected his pedagogical conception. When Ginastera returned to Argentina, he founded the Facultad de Artes y Ciencias Musicales at the Universidad Católica Argentina (UCA), where he served as Dean until 1963. This music school offered a comprehensive range of degrees extending through the doctorate and encompassing the fields of composition, musicology, sacred music, and music education. Previously, Argentine students had pursued advanced musical studies at the conservatory. Now, with the establishment of the UCA, they had the opportunity to attend a major university that positioned the study of music among the accepted group of academic disciplines.²¹

The climax of Ginastera's trip to the United States came with the premiere of his Second String Quartet (1958), commissioned by the Coolidge Foundation. The Juilliard String Quartet gave an inspired performance of this work at the First Inter-American Festival, held in Washington, DC. Critics hailed Ginastera's composition as the crowning achievement of the Festival, and their enthusiastic praise established his international career. The composer wrote his own description of the works that he heard at the Festival, noting two main tendencies: (1) serial expressionism; and (2) post-Webern pointillism. He associated his First String Quartet with the former trend, since the work balanced twelve-tone procedures with an expressionist aesthetic. Yet he expressed reservations about the latter tendency, cautioning: "if a genuine talent is not possessed, rigidity in the musical structure" may result. This critique notwithstanding, Ginastera did incorporate certain aspects of pointillism into his subsequent works, such as the *Cantata para América mágica* (1960). His article on the Festival thus foretells the path that his own compositions would take.²²

Personal misfortunes afflicted the composer in 1958, with the death of his father and mother in the same year. His professional life nonetheless continued to flourish despite these tragic circumstances. Shortly after the premiere of his Second String Quartet, the composer received two prestigious international commissions: the first from the Fromm Foundation for his *Cantata para América mágica* and the second from the Koussevitzky Foundation for his First Piano Concerto. In 1961, both works received distinguished premieres at the Second Inter-American Music Festival, which was also held in Washington.²³

Ginastera envisioned the *Cantata para América mágica* as a contemporary musical recreation of pre-Columbian civilizations. He employed fifty-three percussion instruments, including those from Latin America, to evoke ancient indigenous characteristics. Particularly dramatic was his treatment of the soprano in a pointillistic style that utilized a vast range and that included disjunct leaps ranging up to the interval of a thirteenth. Also powerfully effective was his use of an ingenious arch scheme. This structure hinged around the central fourth movement, which began by evoking the native warriors' advance and ended with their retreat, mirroring the rise and fall of the pre-conquest world.

The first performance of the work met with an overwhelmingly positive critical response. Paul Hume of the *Washington Post* observed that Ginastera "is clearly marked to be one of the most powerful creative spirits of the decades immediately ahead." Irving Lowens of the *Washington Evening Star* recognized the *Cantata* as the most outstanding work in the Second Inter-American Festival. Lowens recalled the "electric shock" of Stravinsky's *Rite of Spring* and wished that he had been there to see it. Now he could imagine what it felt like, due to Ginastera's composition, which created "an almost frightening feeling that one was being transported to a new and enchanting world of fantastic sound." Lowens continued:

The *Cantata para América mágica* is about as indescribable in words as possible. So far as I can tell, it is stylistically unique. Although it may owe something to Stravinsky in its kinetic drive and primitive violence, it really resembles only earlier works by its composer.²⁴

Meanwhile, European premieres of Ginastera's works brought him into increased contact with the post-WWII avant-garde. These encounters forced Ginastera to acknowledge the gap that existed between his South American colleagues and their international peers. Following the European premiere of his Second String Quartet at the 33rd ISCM Festival in Rome, he complained to the Mexican composer Carlos Chávez:

During the Festival and in my latter trip throughout Italy and France, where I came into contact with European musical organizations and composers, I was able to verify how little they know us ... in general, and with only a few exceptions, Latin American musicians are completely unknown there.²⁵

This experience led Ginastera to perceive Latin American composers as out of touch with the latest European techniques. He accordingly rejected the use of vernacular elements in his works and avoided native sources that would brand his music (and, by extension, that of his Latin American colleagues) as backward and provincial. Although his works of 1958–61 made limited use of sublimated national sources, by 1962 even such abstract musical representation proved too much for the composer. That year, in a newspaper interview with the composer and critic Eric Salzman, he proclaimed: "The time for folklore has passed, even for the sophisticated and spiritualized folklore of a Bartók." A transformation in the life of Argentina's foremost nationalist composer had begun.²⁶

THE DI TELLA INSTITUTE AND THE FIRST TWO OPERAS

Ginastera's innovative ideals led him to develop new systems of music education. He wanted to create a space where composers—not only from Argentina, but all over Latin America—could study the latest compositional trends in a style that resonated with their unique cultural environment. Ginastera believed that students should receive "a technique of the twentieth century," which he considered fundamental. He further maintained that Latin American composers should receive this foundation before undertaking musical studies in Europe. Drawing upon his own experience, he expressed the belief that spending his formative years at home encouraged him to acquire a distinctive national voice, which he later learnt how to blend with international perspectives. Developing Latin American composers, he urged, should do the same.²⁷

Ginastera's vision came to fruition with the creation of the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) of the Instituto Torcuato Di Tella. This institution, subsidized by the Rockefeller Foundation, designated the composer as its director. In 1963, Ginastera resigned all other teaching and administrative posts to devote himself full-time to the Center, as well as to his creative work. Beginning that year, CLAEM offered two-year fellowships to its inaugural class of talented young Latin American musicians. Because Ginastera believed that these students needed exposure to multiple cultural and creative perspectives, he invited two international musicians per year to join the faculty as artists-in-residence. These figures formed a roster of some of the most distinguished names in twentieth-century music and included Copland, Messiaen, Dallapiccola, Maderna, Xenakis, and Nono. The Di Tella also boasted an electroacoustic laboratory, which was arguably the first of significance in Latin America. Until 1971, when deteriorating political and economic conditions forced the Center to close its doors, it was an icon of musical modernism in Argentina.

Ginastera's compositions of the 1960s resonated with the innovative aesthetic orientation of CLAEM. In works such as his First Piano Concerto (1961), Piano Quintet (1963), and Violin Concerto (1963), he cultivated atonality and dodecaphony, in addition to exploiting contemporary virtuosic techniques. At the same time, his persistent fascination with integrating dramatic narrative, scenic action, and music led him to create his first opera. Such interest grew naturally out of his previous experience composing ballets (1937–41), followed by his creation of eleven full-length film scores (1942–58). He also drew inspiration from Copland, whose *Tender Land*, along with Berg's *Wozzeck* and Dallapiccola's *Il prigioniero*, had captivated his interest.²⁸ Ginastera believed that contemporary opera should pay respect to the historical tradition, but imbue it with an experimental orientation relevant to the present. As he once stated:

I conceive contemporary lyric theater as a theater of action, in which surrealist or expressionist elements intervene to an appreciable degree, in which dramatic characters are perfectly defined and passions collide with violence, in which emotions win out over reason and the world of dreams triumphs over reality.²⁹

This conception coalesced in his *Don Rodrigo*, through which he applied a modernist aesthetic to an eighth-century Visigothic legend.

Don Rodrigo reveals Ginastera's affiliation with traditional operatic procedures. The opening of the work resembles Verdi's *Otello*, as a victorious hero returns home to a huge crowd scene, set to an impressive choral spectacle. Ginastera's dramatic treatment also accords with classical models in that his protagonist, Rodrigo, destroys himself through a tragic flaw. To intensify this sense of dramatic progression, the composer and his librettist based the opera on an inventive arch scheme that symbolizes Rodrigo's rise

and decline. The crux of the work revolves around Rodrigo's rape of Florinda in a scene that embodies his lust for power and precipitates his demise.³⁰

At the same time, *Don Rodrigo* exploits a wide range of contemporary music techniques. Structurally, Ginastera models his opera on Berg's *Wozzeck*, by basing the work's individual scenes on closed forms such as canon, caccia, madrigal, rondo, and suite. As in Berg's later compositions, Ginastera utilizes dodecaphonic procedures, but applies them unsystematically. He manipulates multiple row forms, which, as in Berg, acquire the function of leitmotifs. Such an approach, enhanced by extended performance techniques and ingenious spatial reconfigurations of sonic resources, produces a monumental theatrical effect.

After *Don Rodrigo* premiered in Buenos Aires, the New York City Opera selected the work for performance during its 1966 inaugural season at the New York State Theater in Lincoln Center. Under the direction of Julius Rudel, with a young Plácido Domingo singing the title role, the work created a sensation. Alan Rich of the *New York Herald Tribune* praised the opera as a "modern masterpiece, as compelling a piece of musical dramaturgy as the past few decades have produced."³¹ The popularity of *Don Rodrigo* led the New York City Opera to schedule additional performances of the work and repeat it the following season. Its stunning success motivated Hobart Spalding to commission a new stage work for the tenth anniversary of the Opera Society of Washington. The resulting composition, *Bomarzo*, completed the following year, brought the composer even greater international acclaim.

In his second opera, Ginastera expanded upon the principles he had established in his first. In *Bomarzo*, as in *Don Rodrigo*, he rejected a nationally oriented libretto. Instead he called upon a story from the remote European past, whose violence and struggle served as a metaphor for the present. *Bomarzo* harks back to a historical setting from Renaissance Italy. Its title character, Pier Francesco Orsini, Duke of Bomarzo, creates a garden of grotesque stone monsters that symbolize his tortured existence. Yet, unlike the heroic protagonist of *Don Rodrigo*, the Duke of Bomarzo is an anguished humpback, whose disfigured physical state embodies his twisted psychological existence. Accordingly, the libretto revolves around incidents of torture, abuse, obsession, homosexuality, and impotence. As Ginastera described the work in a letter to Spalding:

[*Bomarzo*] will be very different from *Don Rodrigo*, perhaps the antithesis of my first opera. *Don Rodrigo* is the story of the rise and fall of a hero; love is passion and all the sentiments are expressed in a direct way. *Bomarzo* is the story of a very tormented human being, and, in the plot, one feels the existentialist anguish, the metaphysical doubts of man and the psychological complexes which torment him.³²

Musically, *Bomarzo* extends the principles of dodecaphony, serialism, and structural symmetry that Ginastera had featured in *Don Rodrigo*. Yet the

two works use contrasting musical means to portray differences between their protagonists. On the one hand, Ginastera represents Rodrigo's heroic character with vigorous ascending lines, incisive triplet rhythms that allude to strenuous Argentine dances, and full-brass accompaniments associated with the military (and traditional masculine connotations). On the other hand, *Bomarzo* calls for non-directional melodic lines, static rhythms, and transparent chamber textures to evoke the weakness (and apparent femininity) of Pier Francesco. Whereas the overarching linear structure of *Rodrigo* embodies the rise and fall of its heroic main character, *Bomarzo* inverts those relationships. The opera begins in the moment of the protagonist's agonizing death, followed by flashbacks through random events from his life that are mingled with hallucinations and fantasies. As Ginastera explains: "In the magic world of *Bomarzo*, dreams and realities are mixed in such a way that the fantasies, desires, memories, and imaginings of Bomarzo become more real than reality itself."³³

SEPARATION AND CHANGE

Once Ginastera started work on *Bomarzo*, he spent increasing amounts of time outside of Argentina. From 1965 to 1966, he held a six-month Ford Foundation Fellowship and a grant from the Deutscher Akademischer Austausch Dienst (DAAD), which subsidized his trip to Berlin as an artist-in-residence. He also went to Paris as a guest of the French government and traveled to the United States to oversee the New York City Opera production of *Don Rodrigo*. After returning to Argentina early in 1966, he departed again for the United States during January of the following year to attend the restaging of *Don Rodrigo* in New York and the world premiere of *Bomarzo* in Washington, DC. The U.S. press corps hailed Ginastera's second opera as an even greater triumph than his first. Yet upon learning about the provocative content of the work, the Argentine Onganía dictatorship censured *Bomarzo* and banned its upcoming performance at the Teatro Colón. In a July 18, 1967 decree, the regime voiced its opposition to the "obsessive reference to sex, violence, and hallucination, accentuated by the *mise en scène*, massive chorus, decor, choreography and all of the other supporting elements." This decree categorically stated that: "the plot of the piece and its representation on stage run contrary to elementary moral principles in matters of sexual decency." Propelled to the center of an international debate, Ginastera refuted these charges the following day, asserting that: "works of art should not be judged by rigid criteria, but instead by aesthetic standards. We should not forget that great works revolve around great sins." He further retaliated against the Argentine ban of the work by prohibiting all performances of his chamber, symphonic, or dramatic music at the Teatro Colón or at any other official institution of the city.³⁴

Underlying the composer's intransigence was his deep disappointment in a country that had failed him. The Onganía dictatorship fundamentally violated

his belief in human freedom. When the composer's biographer, Edgardo Storni, asked Ginastera about the qualities he most valued, he immediately replied: "the defense of freedom inherent in man from the time of his origins [and] the respect for his rights in three regards: physical, moral, and spiritual."³⁵ Ginastera would have found Onganía's repression of human liberties abhorrent, the controversy over *Bomarzo* notwithstanding. The dispute only intensified his antipathy. Nevertheless, he decided to remain in Argentina and told a reporter for Spanish *Life* magazine: "I have lived almost all my life in Buenos Aires. I like to be surrounded by my belongings: my books, my paintings, and my cat, and for those reasons I prefer it here."³⁶ Even more significantly, Ginastera felt a deep connection with the dynamic cultural ambiance of the Argentine capital city. Above all, he wanted his daily presence to serve as a reminder to the military dictatorship. As he stated: "I do not wish to be cut off from my people. I prefer to remain there as a conscience, as a reproach to the regime."³⁷ Yet, despite his avowed commitment to remain in Argentina, Ginastera spent increasing amounts of time abroad. Within five years, his response to the Argentine political situation radically changed.

Following the *Bomarzo* debacle, Ginastera traveled again to the United States. He arrived early in 1968 and remained there for a six-month period. In March of that year, he attended the New York premiere of *Bomarzo* in a lavish New York City Opera production under the direction of Julius Rudel. Later that month, Meredith Davies led the Vancouver Symphony Orchestra in the world premiere of his *Estudios sinfónicos*. This work emphasized the exploitation of contemporary orchestral resources, as well as aleatoric procedures and free improvisation. It represented Ginastera's furthest point in ceding authorial control to performing musicians. His dissatisfaction with the result, however, motivated numerous changes to the work, including a posthumous revision that eliminated the movement entitled, "Para las estructuras aleatorias" (For Aleatoric Structures). From this point forward, Ginastera would accord orchestral musicians considerably less freedom.³⁸

Later that year, Ginastera served as composer-in-residence at the Hopkins Center Congregation of the Arts Summer Festival at Dartmouth College—an event that also included Ernst Krenek and Walter Piston. The Dartmouth Summer Festival featured the premiere of Ginastera's First Cello Concerto (1968), performed by soloist Paul Olefsky and the Dartmouth Symphony Orchestra under Mario Bonaventura. This three-movement composition utilized a broad spectrum of extended cello techniques. Its ethereal scherzo movement, marked *Presto sfumato*, was characterized by mysterious timbral effects and a central trio with a remarkable solo horn part played by Barry Tuckwell at the premiere. In addition to the First Cello Concerto, the Dartmouth Festival included extensive performances of Ginastera's works, as well as lectures in which the composer discussed his creative trajectory.³⁹

The entire time, however, Ginastera appeared withdrawn, depressed, and anxious. As he confided to his publisher and close friend, Stuart Pope, his

private life was marked by crisis. Severe medical problems afflicted his oldest child, at the same time that increasing tensions were straining his marriage and ultimately resulted in a separation from his wife. A traumatic period in the composer's life ensued, resulting in artistic paralysis. His professional pressures mounted, as his stack of unfinished commissions expanded. The pianist Hilde Somer pleaded desperately with him to complete his Second Piano Concerto, which she had commissioned years earlier, and for which she had accepted a 1969 engagement. Ginastera had not yet begun the work, nor had he started his Third String Quartet, which the Dallas Public Library requested repeatedly. Even more urgently, Ginastera faced an imminent deadline for his third opera, commissioned for the inauguration of the Kennedy Center in Washington, DC. Unlike his other responsibilities, this one could be neither avoided nor delayed, since failure to produce a work on schedule would cause his career irreparable damage.⁴⁰

Fortunately, the situation improved when Ginastera renewed his acquaintance with the renowned concert cellist Aurora Nátola, who had premiered his *Pampeana no 2*. On a trip to Buenos Aires, Aurora called her former friend and colleague to tell him that she had performed his cello piece all over Europe with great success. After the couple met, they fell in love and their paths permanently interconnected. Ginastera's warmly positive relationship with Aurora revived his creative energies and released the tensions that had impeded his creative efforts. In 1971, he ended his artistic silence with the cantata *Milena* for soprano and orchestra. Based on the ardent love letters of Franz Kafka to Milena Jesenska, this piece achieves a heightened expressivity through its reliance on *Klangfarbenmelodie*, in which the soprano and orchestra fluently blend tone colors while sounding the same pitches.⁴¹

After overcoming his creative block with *Milena*, Ginastera faced the task of completing *Beatriz Cenci* in time for its September 1971 premiere. In creating his third and final opera, the composer returned to familiar terrain. He based the libretto of his work on the life of an historical figure, Count Francesco Cenci from Renaissance Italy. In real life, Count Cenci was a depraved and sadistic character, who imprisoned his second wife and daughter in a castle and subjected them to acts of extreme cruelty. Ginastera intensified this gruesome reality by portraying Cenci's daughter Beatriz as an incest victim, whose electrifying scream as her father rapes her signals the end of the first act. As Act II begins, a violated Beatriz seeks revenge, as she conspires to murder her father. In an equally riveting scene, she approaches his supine body, but, to her horror, discovers that he is still alive. In a final licentious gesture, the blood-drenched Cenci reaches up to embrace her, ripping open her dress and exposing her breasts. Ginastera, who had collaborated on the opera with Gerald Freedman, the New York stage director of *Hair*, marveled at this effect, stating: "I like the idea that he tries to embrace her and ... disnudes her of her blouse in his fall. This is very symbolic and represents a constant [of his character] ... of wanting Beatriz naked until his death."⁴²

Musically, *Beatrix Cenci* draws upon extended instrumental and vocal techniques as well as incorporating cinematic features such as scrims, slides, and film clips. Ginastera used these cinematic effects to project grotesque images on screens that intermingled with his innovative operatic staging. The unrelenting impact of the work, coupled with its scandalous subject, provoked heated controversy at the premiere. Additional challenges resulted from the last-minute state of preparations, which made it difficult to render an ideal performance of the work. Later, the opera achieved greater acceptance upon its productions in New York, Europe, and Buenos Aires.⁴³ Yet, after *Beatrix Cenci*, Ginastera retreated, avoiding such extreme stridency in subject matter and musical content in his later compositions.

In September 1971, following the opera's premiere, Ginastera married Aurora in a small private ceremony. Afterward, the couple made their home in Geneva, in a luxurious residence overlooking the Parc la Grange. It was there that the composer found the tranquility he needed. Although a move to Switzerland might have seemed unlikely, several factors intervened in his decision. Certainly personal circumstances played a role, since his new wife (although Argentine by birth) had spent much of her adult life in Switzerland. Another issue was political, since Ginastera found himself increasingly at odds with the Argentine military government and its suppression of human liberties. The city of Buenos Aires had never lifted its ban against *Bommarzo* and would surely have censured *Beatrix Cenci*, which pushed the violence, sexuality, and controversial subject of the earlier opera to an even greater extreme. Deteriorating political and economic conditions moreover caused CLAEM to shut its doors, leaving the composer without a contemporary music institution to champion. In addition, the 55-year-old musician had never experienced the luxury of devoting himself full-time to composition, and he embraced the opportunity. For these reasons, in 1971, Ginastera departed from Argentina and settled in Switzerland, where he remained throughout his final productive years.

TRANQUILITY AND NOSTALGIA IN SWITZERLAND

The composer entered into a rewarding partnership with Aurora, who inspired his creative production. She gave his compositions tremendous exposure by performing them in concerts all over the world. In 1972, she premiered the revised version of his First Cello Concerto with the Orchestre de la Suisse Romande and subsequently played the piece throughout Europe, Latin America, and the United States. Meanwhile, Ginastera created new music in which he transcended the harsh serial style that had characterized *Beatrix Cenci*. He now tended toward an intimate expressive language associated with postserialism, in which he renewed his emphasis on melody, stating: "Although I have advanced my studies in the serial realm, I have always regarded the first parameter of music as melody, and I have never been ashamed of saying

this."⁴⁴ In a 1978 interview, when asked if he had returned to a new romantic idiom in recent works, he replied: "I would call it not romantic, but lyric."⁴⁵

The Third String Quartet (1973) exemplifies the aesthetic transformation that Ginastera achieved in his Geneva works. This piece incorporates a soprano soloist (reminiscent of Schoenberg's Second String Quartet) and achieves a luminous effect in its lyric settings of poetry by Juan Ramón Jiménez, Federico García Lorca, and Rafael Alherti. In his following *Serenata* (1973–74), scored for cello soloist, haritone singer, and chamber ensemble, Ginastera heightens this sense of lyricism. Here his ardent references to Aurora could not be more explicit, as he draws upon the solo cello part to represent the female poetic protagonist—an association iconically reinforced by Aurora's performance at the premiere. Even in pieces that did not specifically center on the cello, Ginastera found musical ways to acknowledge Aurora's presence. In the *Turbue ad passionem gregorianam* (1974), a large-scale choral work that adapted the Gregorian Passion to the turbulent times of the present, Ginastera concluded with the Easter hymn "Aurora lucis rutilat," identifying his wife by theme and by name. He featured this melody six years later in his *Variazioni e Toccata sopra 'Aurora lucis rutilat'* for organ.

Ginastera also created a fresh repertoire of cello music in honor of his new companion, collaborator, and interpreter. In 1979, he produced his Sonata for Cello and Piano, the slow movement of which alludes to love motives drawn from his operas and Third String Quartet. His Cello Concerto No. 2 (1980–81), created for Aurora on the couple's tenth wedding anniversary, reworks music from his earlier cello sonata and adds an entirely new first movement. As the composer describes the work:

My Second Cello Concerto is organized in four movements, each of which bears epigraphs by different poets and a brief commentary alluding to the sonorous, expressive, and formal climate within which the movements unfold. I believe this to be sufficient for the listener to become acquainted with my work. But, for the record, I must point out that the unifying element throughout the first movement is a famous cello theme by a great composer of the past century, whose identity should be discovered by the listener.

The epigraph of the first movement begins: "Aurora, I bring to you this song born of the mist." Entwined within the delicate orchestral fabric of the work lies the lovely opening cello theme from the *Andante* of Brahms's Second Piano Concerto—one of the most tender musical moments he could have chosen to include in a work that celebrates conjugal bliss.⁴⁶

Yet despite his idyllic surroundings, Ginastera experienced a deep sense of nostalgia for his Argentine homeland. Such sentiments surfaced as early as 1972, with the long-awaited premiere of his opera *Bomarzo* at the Teatro Colón. This performance awakened tremendous pride in Argentina's most

distinguished classical composer. Receiving the recognition that he had always longed for, but had seldom earned, Ginastera missed Argentina all the more. As the composer's biographer and lifelong acquaintance Pola Suárez Urtubey observed:

For a man who loved Buenos Aires as few others have, the difficult trial of adapting to a ... Swiss city was a challenge for him. He went to the opera and attended concerts with the same regularity as in his city of birth. He was an assiduous cinema-goer and dinner companion at fine restaurants. He lived with the same style of elegance, comfort, and generosity that I remembered, proud of his collection of modern paintings, many of which he bought in the Di Tella ... Yet separated from Argentina and Buenos Aires, nostalgia and longing began to penetrate his spirit.⁴⁷

These sentiments prompted Ginastera to respond with a deepened sense of national consciousness. Reinforced by his close friendships with Latin American expatriates living abroad, he developed a broad sense of pan-continental solidarity. As he revealed in a newspaper interview in Madrid: "I feel not only Argentine, but Hispano-American in the total sense of the word."⁴⁸ Such a strong resurgence of identity resulted in the renewal of Latin American musical elements in his works.

The recurrence of such features dates back to 1975, when Ginastera began work on *Popol Vuh*, an incomplete series of eight symphonic frescoes based on the Mayan Book of Creation. His selection of this topic paid tribute to the indigenous cultures that extended throughout the Americas and that combined with Iberian and African traditions to produce the characteristic cultural fusion identified with contemporary Latin America. Ginastera had already represented indigenous narratives in previous works, and they now emerged with renewed vigor in his final compositions. He also paid increasing attention to the music of the Andes, which covered a broad transnational expanse and which included a sizable portion of northwestern Argentina. In 1975, he began his *Puneñas*, which evoked the musical practices of the Altiplano (High Plains region of the Andes). This collection (of which he completed only the second in a series of three works) paralleled his interest in the Argentine plains region in his earlier *Pampeanas* (1947–54). In the *Puneña no. 2* for cello (1976), dedicated to the musicologist, conductor, and philanthropist Paul Sacher, Ginastera used a theme based on Sacher's last name, as well as referencing vernacular genres from the Altiplano region. The final movement, titled "Wayno Karnavalito," stylizes vigorous indigenous dance rhythms interpreted within a dissonant harmonic framework that typifies the composer's late period.

Toward the end of his life, Ginastera developed a close identification with the Catalan heritage that extended back to his paternal grandfather and that the cellist Pablo Casals had awakened in him. As Casals explained, the

composer's name (originally spelled "Ginastera") referred to the symbolic retama flower, whose gold and red colors decorated the Catalan flag. Ginastera developed a strong sense of loyalty to his Catalan roots. Although he never reverted to the original spelling of his name, during the last few years of his life, he insisted that "Ginastera" be pronounced with an English "j" sound, out of respect for his parentage. As part of his newfound Catalan identity, he embraced characteristic local features, such as the iconic sardana dance identified with the region. His *Glosses* (first scored for string orchestra with solo string quartet and later arranged for orchestra) incorporated Catalan melodies immortalized by Casals.⁴⁹

Yet in spite of these new sources of local identification, Ginastera still recalled occasional elements associated with the gauchesco tradition. His Guitar Sonata (1976) references the primordial instrument of the gaucho and its idiomatic features, such as the vertical sonority based on the open tuning of the strings (E-A-d-g-b-e'). Although such elements made logical sense in a work conceived for the guitar, they formed a less significant part of Ginastera's late repertoire as a whole. Indeed, more characteristic of the composer's approach during these years was his assimilation of pluralistic elements affiliated with indigenous and Hispanic populations as they extended throughout Europe and the Americas, and the integration of such resources within a contemporary musical framework.

As Ginastera produced each new work in rapid succession, his professional activities unfolded at a dizzying pace. He was invited to serve on juries of international competitions, such as the Manuel de Falla International Centenary Composition Contest (1976), the Fifth Van Cliburn International Piano Competition (1977), and the John F. Kennedy Center-Rockefeller Foundation International Competition for Excellence in the Performance of American Music (1979). He was a guest at international conferences affiliated with the IMC and UNESCO (1975, 1976, 1978), and he lectured widely on the university circuit. As time allowed, he accompanied Aurora on her concert tours, listening to her play the standard repertoire, as well as his own compositions. During this time, Ginastera attended premieres of his works, including the *Serenata* (New York, 1974), *Glosses* for orchestra (Washington, 1978), *Jubilium* (Buenos Aires, 1980), and Second Cello Concerto (Buenos Aires, 1981). He appeared frequently at festivals that featured his music, such as those held in San Salvador (1973), Montreux (1975), Madrid (1977), and Corpus Christi, Texas (1977).⁵⁰

Major musical events marked celebrations of his milestone years. In anticipation of his sixtieth birthday, Temple University granted him an honorary doctorate—a degree that Yale University had conferred upon him in 1968. Under the direction of Robert Shaw and assisted by Louis Lane, the Atlanta Symphony planned a Ginastera Retrospective that offered numerous performances of his works throughout the 1979–80 concert season. For Ginastera's sixty-fifth birthday, major commemorative events took place in Frankfurt,

Bern, Lausanne, Geneva, Washington, New York, Cleveland, Dallas, Ann Arbor, and Baltimore. The Cleveland Orchestra featured him in their Great Composers of Our Time series, in which they performed an entire evening of his music. Later that year, he was honored during a Special Composer's Portrait, which took place at the Kennedy Center. Such tributes culminated in October 1981, when Ginastera received the UNESCO International Music Prize in honor of his lifetime of creative achievement.⁵¹

In the midst of these celebrations, Ginastera complained that the abdominal pains that had periodically afflicted him had intensified in severity. Medical interventions took him out of circulation during the months of April and May, forcing him to miss several of the celebrations planned in his honor. He recovered sufficiently to travel to the Festival Casals in San Juan, Puerto Rico, and he later continued on to Brazil and Argentina. In July 1981, he visited Buenos Aires for the last time and had the pleasure of hearing Aurora premiere his Second Cello Concerto. Although he continued to struggle with his health that year, he was able to complete the Second Piano Sonata in time for Anthony di Bonaventura to premiere the work early in 1982 in Ann Arbor, Michigan. Although this technically formidable piece never achieved the same stature as his first sonata for the instrument, it nonetheless exemplifies the same commanding style of pianism.⁵²

In August 1982, the composer became ill again while vacationing in Mallorca. He was hospitalized in Geneva for a two-month period, where he underwent surgery for removal of the spleen. At the time, he was so ill that he barely completed the epigrammatic Third Piano Sonata for Barbara Nissman to play at her Alice Tully Hall debut. During the early part of 1983, Ginastera experienced a renewed sense of vigor and expressed the belief that he had recovered completely. Yet a relapse returned him to the hospital, where he died on 25 June of that year. He was buried in Geneva near Ernest Ansermet, whom he greatly admired and who, in turn, warmly championed his work.⁵³

The composer's final illness came at a time when he had much to say, and he died leaving a large body of work unfinished. Among his incomplete compositions figured a fourth opera, *Barrabás*, based on a setting of the Christian Passion story by the Spanish Nobel Prize winner, Camilio José Cela. One of Ginastera's most lavish unfulfilled commissions came from King Juan Carlos of Spain for a work that highlighted the instruments in the Stradivarius Royal Collection and included a solo for Aurora to play on her own Stradivarius cello.

Despite Ginastera's premature death, his creative contribution stands as a remarkable testament to the cultural arts throughout the Americas. As the composer remarked to the Argentine Ambassador to Spain while reflecting on the celebrations in honor of his sixty-fifth birthday:

At this time of my life, I experience great happiness and at the same time a profound emotion upon feeling that my music (which

always resulted from great personal effort and was sometimes condemned due to political motives in my own country) is now appreciated in artistic and academic centers of the world and in some way symbolizes the art and culture of my country.⁵⁴

This statement comes from a composer who was known for his reticence and who carefully measured the effect of his words. As such, it bespeaks the transcendence that his works achieved and attests to the fulfillment of his own lifelong goal of creating an Argentine musical legacy.

Introduction to Ginastera's Musical Style

Alberto Ginastera has an original voice, unmistakably different from all others. His works are endowed with a distinctive creative stamp that marks his music as exclusively his. From his earliest student works until his final compositions, Ginastera affiliated with diverse stylistic approaches and applied a variety of compositional techniques. Nevertheless, in spite of the broad aesthetic spectrum that his music embraced, certain core features remain integral to his works. Today scholars may disagree about the number of creative periods into which Ginastera's music can be divided and the defining characteristics of each. Nonetheless, most believe that his trajectory reveals a continuity that extends across all periods—a position with which the composer himself agreed.

The point of departure for understanding Ginastera's stylistic development is the composer's tripartite division of his own works. According to this system, Ginastera associated his first period, "objective nationalism" (1937–47), with the Argentine landscape (particularly the pampas, or plains region) and the native horseman (or gaucho), whom he constructed as an idealized symbol of the nation. During this initial stage of development, the composer appropriated Argentine elements directly and cast them within tonal forms. Throughout his second creative phase, "subjective nationalism" (1947–57), he continued to draw upon Argentine materials within a tonal or polytonal language, but alluded to such elements indirectly in an environment "populated by symbols." During his third period, "neo-expressionism" (1958–83), he affiliated with vanguard musical aesthetics (particularly dodecaphony, serialism, and magic surrealism) and accorded nationalism a limited role.¹

Ginastera proposed this classification in the 1960s, when he had completed less than one-third of the works that would ultimately constitute his

last period. Yet he never revised this categorization, even though he continued composing for over fifteen years afterwards. Shortly before his death, he indicated that his thoughts on the subject were changing. As he noted in an interview with the pianist Lillian Tan:

I think there are not three, but two [periods]. The first I would call tonal and polytonal. Then a second period where I used atonality. But at the moment I am evolving ... going back to the primitive America of the Mayas, the Aztecs, and the Incas. This influence in my music I feel as not folkloric, but ... as a kind of metaphysical inspiration. In a way, what I have done is a reconstitution of the transcendental aspect of the ancient pre-Columbian world.²

Ginastera's commentary raised many questions after his death. On the one hand, his remarks suggested that he wanted to reduce the classification of his music to two periods: the first, tonal and polytonal (1937–58), and the second, atonal (1958–83). On the other hand, his account implied an incipient change in his musical aesthetics, which neither his old nor his new system satisfactorily explained. Moreover, his new schemata divided his output based on the limited formalist criterion of the presence or absence of tonality. It failed to take into account the broader aesthetic considerations that had shaped his earlier conceptualization of his *œuvre*. A related issue is that Ginastera never indicated whether he intended to replace his official tripartite division with the newer idea that he had mentioned only once casually in an interview with Tan. Such issues have provoked considerable controversy, and a clear consensus has not been reached.³

Rather than advocating a single position within the periodization debate, this chapter adopts a more impartial stance. Alternatively, it aims to overview the broad stylistic features that have characterized Ginastera's works throughout his creative career. This chapter therefore avoids classifying the composer's music chronologically by period in favor of offering an analytical description of its principal stylistic features. As this chapter will show, Ginastera's treatment of such elements reveals both continuity and change, since the composer transformed, as well as returned to, his early aesthetic precepts in his final compositions.

RHYTHMIC PROFILE

Ginastera's innovative treatment of rhythm stands as one of the most distinguishing features of his works. Typically, the composer differentiates between two contrasting rhythmic styles: one, a forceful kinetic approach rooted in Argentine dance, and, the other, a free *parlando* idiom derived from the national song tradition. Ginastera employs these two styles within contrasting sections or movements of his works, through which he balances their dualistic opposition.

The composer frequently uses the term *malambo* in conjunction with his first approach to rhythm. The *malambo* is a competitive Argentine dance, in which two *gauchos* aim to outdo each other in the execution of rigorous dance steps. The basis of the genre involves a rapid foot-tapping motion known as *zapateo* (derived from the Spanish word, "zapato," meaning "shoe"). Ginastera evokes the image of the *zapateo* dance steps with a rapid 6/8 meter and continuous eighth-note motion. In addition, he uses percussive ostinatos that accumulate at the ends of phrases and sections. The *malambo* fascinated Ginastera, and it inspired some of his most memorable compositions, such as the "Danza final," from his ballet *Estancia*, op. 8 (1941). Yet significantly, these *malambos* bear little resemblance to folkloric models. Rather they consist of imaginative recreations of the genre that employ faster tempos, more complex harmonies, and bolder dissonances. These stylized *malambos* also incorporate rhythms from other Argentine genres such as the *zamba*, *chacarera*, and *gato*. Moreover, the vigorous rhythmic style that Ginastera applied to the dance persists in his internationally oriented works of the 1960s and beyond, such as the finale of his First Piano Concerto (1961). The composer himself remarked upon this phenomenon when he described the presence of Argentine features in his late works, noting the persistence of "strong and obsessive rhythms that recall [national] masculine dances."⁴

Ginastera uses his second rhythmic approach in music of an expressive character. Typically, this style begins slowly, then introduces faster values toward the middle of the phrase, and finally broadens at the end. This freely expressive manner emulates the performance practice used in Argentine song genres such as the *milonga*, *vidala*, and *triste* that Ginastera stylized in his works. Even in his music that lacked an apparent folkloric character, the composer used *cadenza*-like passages and frequent changes of tempo to create a sense of rhythmic freedom. The third movement of his First Piano Sonata, op. 22 (1952), for example, opens with the indication, *Adagio molto appassionato*. Throughout the course of the movement, the composer introduces the following tempo variations: *poco accel.*, *accel.*, *rall.*, *intenso*, *rall.*, *molto*, *a tempo*, *poco rall.*, *a tempo*, *agitato*, *precipitadamente (molto accel.)*, *rubato (con passione)*, *molto agitato*, *rallentando*, *molto*, *a tempo*, *rall.*, *poco più lento del primo tempo*, and *allargando*. These indications fluctuate every few measures, and Ginastera heightens their expressivity with frequent changes in dynamics that gravitate toward musical extremes.

Beginning in the 1960s, Ginastera took this flexible rhythmic approach to a new level, as he sought to liberate himself from the predictable musical structures that had previously constrained his works. He explored indeterminate rhythm in his opera *Bomarzo*, op. 34 (1966–67). Here he distinguished between three modes of temporal organization: (1) metric tempo; (2) aleatoric tempo; and (3) poetic tempo. Of these, only the first relied on fixed rhythmic notation and tempos regulated by the metronome. The next was calculated in seconds, and, the last, by the rate of vocal declamation. In

his following work, the *Estudios sinfónicos*, op. 35 (1967; rev. 1970; rev. 1984, posthumous), Ginastera applied principles of rhythmic indeterminacy to a purely orchestral composition. Originally, this piece contained an aleatoric variation, which the composer eliminated in his final revision of his work. In the mid-1970s, Ginastera returned to a more traditional temporal conception, and indeterminate rhythms played a less prominent role in his works. Notably, he divided the *Puneña no. 2*, op. 45 (1976) into two movements. The first was rhapsodic and free; it lacked barlines and a precisely defined time signature. In contrast, the second movement had a dance-like character and used clearly profiled rhythms combined with rapid changes of meter. Thus, Ginastera returned to the contrast between rhythmic definition and lyric freedom that had characterized his early compositions, but he now infused the formula with innovations from his experimental years.

MELODIC RESOURCES

The composer's affinity for melody inspired him to create a rich repertoire for the voice, the production of which spanned his entire career. He began by composing song cycles, producing the *Dos canciones*, op. 3 (1938); *Cinco canciones populares argentinas*, op. 10 (1943); and *Las horas de una estancia*, op. 11 (1943). Beginning in the 1960s, he became fascinated with vocal chamber music, resulting in his *Cantata para América mágica*, op. 27 (1960); *Cantata Bomarzo*, op. 32 (1964); String Quartet no. 3 (with soprano soloist), op. 40 (1973); and *Serenata*, op. 42 (1973).⁵ At the same time, the challenge of writing contemporary opera captured his imagination, and he projected the solo treatment of the voice onto a vast dramatic canvas. Later, the potential of combining vocal soloists with choral-orchestral forces came to fruition in his *Turbæ ad passionem gregorianam*, op. 43 (1974), a setting of the Biblical Passion story in Latin. This work, in turn, gave rise to his conception of creating an opera based on a religious subject—a project that regrettably remained unfinished at the time of his death. Meanwhile, Ginastera applied his lyric conception to instrumental music, using counterpoint with discretion to focus greater attention on the melodic line. Beginning with his *Pampeana no. 1* for violin and piano, op. 16 (1947), he also cultivated an interest in solo instrumental writing that paralleled and complemented his treatment of the voice and that resulted in a significant contribution to the instrumental literature.

Initially, Ginastera derived his melodic materials from Argentine folk and popular sources. His early themes drew upon pentatonic scales characteristic of the Andes and northwestern Argentina; he even made such references explicit in the titles of two movements from his *Twelve American Preludes*, op. 12 (1944): "In the First Minor Pentatonic Mode" and "In the First Major Pentatonic Mode."⁶ On rare occasions, he employed tritonic scales (consisting of the notes of the major triad), as found in the native

bagnala from northwestern Argentina. He used this scale system in the opening of his symphonic triptych *Ollantay*, op. 17 (1947), based on an ancient Incan legend. Frequently, Ginastera employed modal melodies—a practice that had parallels with the Iberian-based folk repertoire. In particular, he favored the phrygian (*Pampeana* no. 1, opening), aeolian, (*Cantos del Tucumán*, op. 4, 1938, first song), and mixolydian (First String Quartet, op. 20, fourth movement) modes. Another practice involved his mixture of parallel minor and major scales, with inflections from the former enriching the expressive resources of the latter; this technique stemmed from both the vernacular repertoire and the Argentine concert music tradition dating from the late nineteenth century.⁷ Additionally, Ginastera employed bimodal melodies that fluctuated between the relative major and minor forms of the scale—a practice that typified Argentine genres such as the *vidala*, *zamba*, and *triste*.

Typically, the contour of Ginastera's melodies descended, particularly at the ends of phrases or large sections of his works. Another melodic type occurred in rhythmically free passages, in which the composer tended to focus on a single pitch in a declamatory style. For example, in the opening of his song cycle, *Las horas de una estancia*, the vocal part centered exclusively on the pitch G (Figure 2.1).

The musical score for "El alba" from *Las horas de una estancia*, measures 5–10, is presented in two systems. The first system shows measures 5–7, and the second system shows measures 8–10. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Tie-ne un nom-bre con a-las es-ta-les-tan-cia, pa-re-ce u-na j-is-la so-las en la dis-tan-cia." The piano accompaniment features a descending melodic line in the right hand and a more active bass line in the left hand. The vocal line is centered on the pitch G.

Figure 2.1 Ginastera, "El alba," from *Las horas de una estancia*, mm 5–10.

Ginastera's melodies often relied on texts that emphasized emotional extremes and conveyed tragic, mournful, or dramatic sentiments. For example, the final stanza of his "Triste" from the *Cinco canciones populares argentinas* reads:

Triste es el día sin sol
triste es la noche sin luna
pero más triste es querer
sin esperanza ninguna.

Sad is the day without sun
Sad is the night without moon
But saddest still is to love
Without any hope at all.

As his career progressed, the composer called upon heightened levels of chromaticism to raise the level of emotional intensity in his works. The resultingly severe and dissonant musical language arose as the *sine qua non* of his serial compositions and formed the basis of the pathological world of his operas.

Ginastera's serial technique emerged as a natural outgrowth of his previous compositional experience. As early as his first officially numbered work, the ballet *Panambi*, op. 1 (1934–37), he incorporated a twelve-note theme. Likewise, in his youthful pieces, such as the *Impresiones de la puma* (1934), he unified his compositions with short melodic cells. Later, he manipulated such 3–4 note elements to form the basis of his twelve-tone series. In his Violin Concerto, op. 30 (1963), for example, Ginastera used the following dodecaphonic pitch collection: D–C[#]–E–F–G^b–E^b–A^b–G–B^b–B–C–A. This series is based on four statements of a trichord a minor third apart (0, 3, 6, 9). The second and fourth statements of the trichord are inversions, whereas the first and third are in the original (or prime) form. The resulting series symmetrically partitions the octave into minor thirds. In addition, the second hexachord of the row is a transposition of the first at the interval of a tritone (Example 1).⁸

The composer remained aware of the structural potential that he embedded in his rows and its relationship with his cellular melodic conception. In his correspondence he observed that he tended to organize symmetrical series on the basis of three or four notes. Yet he did not regard the resulting twelve-note ideas as series, strictly speaking, but rather as transpositions of their smaller constituent melodic segments.⁹

In developing his twelve-tone technique, Ginastera drew freely on the practices of the Second Viennese School. From Anton Webern, he adopted the preference for bilateral symmetry, the use of rows with limited transpositions, and the predilection for embedded semitones within the series that he musically

Example 1 Ginastera, Violin Concerto, opening twelve-note series

Row	D	C [#]	E	F	G ^b	E ^b	A ^b	G	B ^b	B	C	A
Trichord Relationship	P0			I3			P6				I9	

rendered as sevenths and ninths. The dodecaphonic row of the Violin Concerto (Example 1) exemplifies these features. From Arnold Schoenberg, Ginastera adopted the use of *Klangfarbenmelodie* (the reliance on changing tone colors as a substitute for traditional melody), along with the inclusion of a soprano soloist in his Third String Quartet. Yet it was the music of Alban Berg that left the greatest mark on him. Like Berg, Ginastera applied dodecaphonic principles freely. His twelve-tone music drew upon multiple row forms at the same time that it contained free passages that failed to make use of any strict serial procedures whatsoever. Like the Viennese composer, Ginastera conceived his row forms melodically. He expanded, contracted, and rotated their constituent elements and used them to derive cell-like motives of structural significance. Another similarity to Berg involved the way that he treated the dodecaphonic themes from his operas as leitmotifs, which he developed and expanded to advance the dramatic narrative.

After the completion of his third opera, *Beatriz Cenci*, op. 38 (1971), Ginastera continued to employ dodecaphonic materials and avoided the excessive emphasis on any single pitch. Nonetheless, he increasingly distanced himself from the pre-compositional strategy of devising *a priori* series. In describing this approach in his Third String Quartet, Ginastera explained that he no longer constructed his dodecaphonic materials in advance. Instead he produced a serial effect through the non-repetition of the twelve chromatic pitches and through the use of cellular melodic constructions that evoked a quasi-serial atmosphere.¹⁰

In his postserial works, Ginastera relaxed the severity of his musical language. His melodic lines incorporated greater numbers of thirds, fourths, fifths, and sixths and decreased the frequency of semitones, tritones, sevenths, and ninths. At times, he included traditionally structured melodies, some with conspicuous tonal implications, as in his *Glosses*, op. 46 and op. 48 (1976, 1977), based on Catalan themes. Finally, in his late compositions, such as the Second Piano Sonata, op. 53 (1981), he foregrounded the pentatonic scales from his early years, which he now combined with the austere chromatic dissonances of his serial period. Thus, as with rhythm, Ginastera's late melodic style represented a return to, and a synthesis of, his earlier compositional practices.

HARMONIC STRUCTURES

The composer derived many of his early harmonic ideas from Argentine folk sources and their stylization within the concert music repertoire. Yet even though his music incorporated such traditional influences, he avoided using them in a simple unadulterated form. Instead the composer tended to juxtapose vernacular pitch collections or integrate them within a broader contemporary language. Bold polytonal juxtapositions, free pandiatonic sonorities,¹¹ and austere modal counterpoint therefore characterized his nationally oriented

works. He also sought ways to combine symmetrical pitch collections (such as whole-tone and octatonic scales) with elements derived from the Argentine folk tradition. Initially, such practices formed the basis of the composer's harmonic language.

Ginastera also applied the Iberian-based folk practice of doubling his melodies in parallel thirds. In early works such as his "Danza de la moza donosa," op. 2, no. 2 (1937), he employed this technique to vary the A theme upon its recurrence in an ABA form. Shortly thereafter, he extended the principle of textural doublings to encompass increasingly complex intervallic combinations. For example, in his *Malambo*, op. 7 (1940), he unfolded an eight-bar theme, which he doubled with increasingly more intricate sonorities, beginning with parallel thirds, and extending through major triads, quartal chords, major seventh chords with augmented fifths, and increasingly dissonant combinations. Even as Ginastera departed from direct associations with Argentine folklore, he continued to draw upon parallel doublings at fixed intervals to raise the threshold of harmonic dissonance. The finale from his Piano Quintet, op. 29 (1963), for example, takes this practice to an extreme, as it unfolds four simultaneous chromatic transpositions of the twelve-note series, resulting in the doubling of each note of the tone row in clusters. In his final compositions, Ginastera integrated old and new perspectives, as in the middle movement of his penultimate work, the Second Piano Sonata, in which he doubles a pentatonic theme in ninths, rather than in traditional piano octaves.

One specific type of traditional Argentine doubling has left an indelible harmonic imprint on Ginastera's works. This scalar configuration occurs in vernacular genres such as the *triste*, *vidala*, and *zamba* that fluctuate between the relative major and minor modes, as discussed earlier in the chapter. The ethnomusicologist Carlos Vega, who conducted extensive fieldwork throughout Argentina, identified a specific bimodal scale with this repertoire, and distinguished between its major and minor variants, as transcribed in Figure 2.2.¹² The most characteristic feature of both versions of this scale is the cross-relation formed by the chromatically raised fourth in major (or sixth in minor) in the upper voice followed by the unaltered version of the same scale degree in the lower. In Vega's transposition of the scale, this cross-relation involves the dyads G-B and B^b-D.

In his early works, Ginastera draws upon this scale as a melodic construct and uses it as a unifying feature in works such as his song cycle, *Las horas de una estancia*. In subsequent compositions, he distills this scale down



Figure 2.2 Carlos Vega, Bimodal doubled scale, major and minor variants.

to its essence, extracting and replicating its most characteristic cross-relation as a salient stylistic feature. He expands upon this idea as the structural basis of his First String Quartet, op. 20 (1948), which he organizes around the melodic cell, D-F[#]-F-A-A^b-C. Similarly, in the opening measures of his First Piano Sonata, he verticalizes the cross-relation by positioning the dyads in contrary motion in the right and left hands of the piano, producing the sonority: A-C[#]-C-E-E^b-G (Figure 2.3). Such pitch collections replicate partial segments of the octatonic scale. Their presence could be construed to suggest the influence of either Bartók or Stravinsky, both of whom shaped Ginastera's music of the period. Nonetheless, one should also remember that the composer had a detailed knowledge of Vega's ethnographic theories and their implications for the history of Argentine music.¹³ It might therefore be best to conceive Ginastera's harmonic constructions as the result of a creative synthesis that conjoined Argentine modal structures and symmetrical pitch systems of an international currency.

One final harmony that played a major role in Ginastera's works is the six-note sonority that comprises the open notes of the guitar strings (E-A-d-g-b-e¹). The rich musical and referential significance of this structure fascinated Ginastera, who employed it in a variety of contexts throughout his career. Initially, this "symbolic" guitar chord,¹⁴ evoked an iconic image of the instrument and its native gaucho performer, whose traditions the composer musically constructed as the basis of his early works. Ginastera also privileged this sonority since its members could be reconfigured to form the notes of the Argentine minor pentatonic scale (e-g-a-b-d-e¹). He thus used the chord as a critical means of conjoining two musical and significant systems that played a key role in shaping his nationally inspired works. In purely harmonic terms, he exploited this sonority as a seventh chord with an added fourth, which formed a further point of connection with the French impressionist aesthetics that likewise captured his early interest.

During the mid-1940s, under the influence of Copland and Hindemith,¹⁵ Ginastera gravitated toward a harmonic idiom based on the juxtaposition of fourths and thirds. He therefore endowed the "symbolic" guitar chord, which embodied this intervallic content, with a greater structural significance. For



Figure 2.3 Ginastera, Piano Sonata no. 1, first movement, mm 1-4

example, in his *Variaciones concertantes*, op. 23 (1953), he derived the melodic contours, ostinatos, pedal points, and local chord structures from this sonority and used its constituent pitches to anchor the long-range tonal architecture of his work. During the 1960s, Ginastera expanded, contracted, and rotated its intervals to formulate the twelve-tone materials of his serial works. Although he accorded this sonority a reduced significance in his postserial compositions, it emerged with renewed vigor in his Guitar Sonata, op. 47 (1976)—the one composition that he specifically conceived for the instrument that he elsewhere symbolically evoked with such resourcefulness and imagination.

TIMBRAL STRATEGIES

Ginastera's symbolic treatment of the guitar stands as a single example of the composer's broader tendency to represent the Argentine landscape through evoking iconic images of national instruments. While the composer's representation of the guitar plays a major role in his music through the 1950s, such symbolism later diminished along with his declining interest in the gauchesco tradition. In contrast, Ginastera demonstrated an affinity for the cultural traditions of northwestern Argentina and the Andes at the onset of his career, and he rekindled this interest in his final compositions. He therefore represented instruments from the region in his early and late music.

One archetypical Andean instrument that he evoked was the *queña*—a vertical notched flute of Andean origin, which he specified as the first-movement title of his *Impresiones de la puna* (1934). The scoring of this work for flute and strings moreover calls to mind the indigenous performance ensembles of the region. In his *Cantos del Tucumán*, the composer designated the use of native drums; in other contexts (such as the second movement of the *Impresiones de la puna*), he stylized indigenous percussion instruments with drone-like ostinatos in parallel fifths. Later, aboriginal sound resources experienced a resurgence in his *Cantata para América mágica*, scored for soprano and 53 percussion instruments. This composition, which included instrumental resources drawn from all over Latin America, symbolically emulated the sound universe of the pre-conquest world. During Ginastera's final years in Switzerland, the composer forged a broader sense of Ibero-American identity that manifested itself in a renewed emphasis on indigenous materials that once flourished in pre-conquest civilizations throughout the Americas. In his Second Piano Sonata, he accordingly instructed the pianist to play low chromatic clusters "like an Indian drum."¹⁶ He emulated the timbre of an Ibero-American frame drum known as the *caja* in his Guitar Sonata with his indication for the performer to tap the strings and soundboard of the instrument as an accompaniment to a native *vidala* melody. While Ginastera never returned to the romanticized representations of indigenous materials that he cultivated during his youth, he did effect

their synthesis with the innovative styles and materials of his experimental years.

Another feature that lends a unique sound quality to Ginastera's music is its virtuosity. From early in his career, the composer concerned himself with writing challenging works that placed great technical demands on performers. In his *Pampeana* no. 2, op. 21 (1950), for example, he required the cellist to play extreme leaps within the span of a few measures. The *Variaciones concertantes* called upon first-chair players of the orchestra to execute technically brilliant variations that accentuated the unique sound quality of their instruments. In his Piano Quintet, op. 29 (1963), Ginastera blended virtuosic and expressive styles together with his conception of the even numbered movements of the work as solo cadenzas. In his late compositions, he collaborated closely with the soloists upon whom the success of his works depended. He often modified passages according to their suggestions to render his instrumental effects more clearly. Moreover, he frequently allowed the musicians who premiered his works to edit the published scores,¹⁷ thus illustrating the central role that he accorded the performer in shaping his compositions.

Ginastera's interest in extended performance techniques emerged during the late 1950s as an outgrowth of his timbral experimentation. He first included microtones in his Second String Quartet, op. 26 (1958) in an emulation of the sliding portamento ornamentation (known as *kenko*) found in indigenous Argentine singing. Later, the composer foregrounded quarter tones in his Violin Concerto, the first movement of which included a section that unfolded all twenty-four divisions of the octave in the violin part and in the orchestra. During the early 1960s, Ginastera began to experiment with extended vocal techniques. In his opera *Don Rodrigo*, op. 31 (1963–64), he conceived of an expanded sound spectrum that encompassed the continuum between singing and speech and that included the five following categories of vocal production: (1) speech with prosodic rhythm; (2) speech with musical rhythm; (3) speech with relative pitch; (4) sprechstimme; and (5) traditional singing. These techniques continued to play a role in his subsequent operas and vocal works.

Ginastera never composed electronic music; rather, he perceived the modern orchestra as the ideal medium to carry out his timbral experimentation. With *Bommarzo*, he intensified this search for new sonorities by combining the extended vocal techniques he used in *Don Rodrigo* with an enriched instrumental palette. Specifically in *Bommarzo* he identified three non-traditional orchestral timbres: (1) clusters (massive sonorous columns); (2) clouds (sounds in suspended animation with gradually shifting forms and colors); and (3) constellations (rapid bursts of sound revolving around a central pitch).¹⁸ In his following work, the *Estudios sinfónicos*, he applied these techniques in attempting to deal with the challenge of organizing pure instrumental sound once the dramatic motivations of opera were removed. His struggle to deal with this issue motivated his multiple revisions of the work.

As an outgrowth of his timbral experimentation, Ginastera developed a new concern for exploring the spatial dimension of music. In his dramatic works, he aimed to expand upon the conventional boundaries between the audience, orchestral musicians, and singers on stage. With *Don Rodrigo*, he created two extraordinary theatrical effects based on the spatial reconfiguration of his performing musicians. The first occurred at the climactic midpoint of the opera, when he dispersed eighteen French horns throughout the auditorium to represent Rodrigo's guilty passion after he glimpsed the beautiful Florinda bathing. In his own words, Ginastera used this remarkable number of French horns to unleash "the guilty passion which erupts in Rodrigo and the pack of hounds that come loose in his spirit."¹⁹ His second instance of spatially oriented music concludes the opera and symmetrically complements the first. Here, Ginastera situates a choir of twenty-five bells throughout the opera house, which resound in a rhythmically free passage measured in seconds. The bells unfold all twelve chromatic pitches, to which the composer then adds the orchestral strings, woodwinds, and brass that enrich the texture with microtones. This extraordinary effect accompanies the final operatic gesture, the "miracle of bells" that announces Rodrigo's death and foretells the rebirth of Spain. In general, Ginastera reserved such dramatic moments for his operas. Nonetheless, he did use a spatial reconfiguration of instruments in the first version of his *Glosses*, op. 46, scored for string orchestra and string quintet "in lontano" (in the distance).

FORM AND GENRE

As Ginastera once stated: "There is one thing I have always been proud of and that is my sense of the musical form."²⁰ Throughout his career, the composer consistently strove to achieve clear and cohesive structures, which he brought into balance with the expressive requirements of his works. His early songs and piano pieces relied on two- and three-part forms as well as on modified strophic and through-composed designs. He frequently modeled such works on the stylized representations of national folk genres, based on the influence of his teachers at the National Conservatory, as well as on the practices of previous composers in the Argentine concert music tradition.

Three major vocal genres that Ginastera stylized in his works were the *milonga*, *vidala*, and *triste*. The *milonga* uses a slow-moderate duple meter, with an underlying pattern of a dotted-eighth connected to a sixteenth, followed by two eighths. This pattern characterizes the composer's "Canción al árbol del olvido," op. 3, no. 1, among other works. The *vidala* is a slow, melancholy love song in triple meter with frequent doublings in parallel thirds. Ginastera titles the fourth movement of his *Doce preludios americanos* a "vidala," as well as emulating its characteristic features elsewhere within his repertoire. He references the *triste* (literally "sad"), in his *Cinco canciones populares argentinas*, *Doce preludios americanos*, and ballet *Estancia*, as well

as insinuating its character in many other works. Typically, his movements based on the *triste* employ a slow quadruple meter and an expressive *parlando* style, rendered with considerable rhythmic freedom.

In addition to the *malambo* (discussed previously), many Argentine dances shaped Ginastera's early production. Three of the most influential of these included the *zamba*, *chacarera*, and *gato*. The *zamba* is a sensual couple's dance performed with a handkerchief. It uses a slow-moderate tempo and a 6/8 time signature. Its characterization pervades many of the composer's works, such as his "Danza de la moza donosa" from the *Danzas argentinas*. The *chacarera* is a picaresque folk dance in rapid 6/8 time with persistent syncopation. Ginastera refers to this genre in the opening of his *Cinco canciones populares argentinas*. The *gato*, one of the most widespread Argentine social dances, figures prominently in Ginastera's works. He evokes its vivacious character, reliance on the major mode, use of hemiola, and guitarlike figuration in his "Canción a la luna lunanca" from the *Dos canciones*, among other works. Interestingly, the one major dance that plays a negligible role in the composer's music is the tango. The reason for this omission relates to the long and difficult struggle that the genre endured to win acceptance in cultivated Argentine society. Due to this stigma, classical representations of the genre occurred with relative rarity during the years that coincided with the composer's national production, and his own works proved no exception to this practice.

From the mid-1940s through the late 1950s, Ginastera gravitated toward absolute musical forms and large-scale genres in lieu of the short character pieces that had dominated his early works. He thus gave greater attention to chamber music, as evidenced by his Duo for flute and oboe, op. 13 (1945), first two String Quartets, and *Pampeanas nos. 1-2*. He focused increasing attention on the orchestral repertoire, as can be seen in pieces such as his *Ollantay*, *Variaciones concertantes*, and *Pampeana no. 3*, op. 24 (1954). His one major composition for the piano was a full-fledged Sonata in four movements, the form of which increasingly emerged as the standard in his works.

Within the four-movement sonata structure, Ginastera accorded each movement its own tempo, form, and character. He generally conceived of his first movements as bithematic sonata designs, in which motoric opening themes derived from Argentine dance genres contrasted with lyrical ideas stemming from the native song tradition. His second movements bore titles such as *Vivacissimo*, *Presto misterioso*, and *Presto magico*. Associated with the composer's growing interest in the literary movement of magic surrealism, these pieces resembled scherzos, not necessarily in their forms, but in their use of fleeting tempos, subdued dynamics, fragmentary themes, and mysterious sound effects. Rhythmically, Ginastera based these pieces on the *malambo*, but escalated their tempos to such a degree that they appeared as evanescent transmutations of the original gaucho dance. In his third

movements, the composer employed expressive markings such as *Adagio molto appassionato* to convey the highly introspective and subjective character of these works. Here, the composer elaborated dissonant or twelve-tone melodies above harmonies based on the "symbolic" guitar chord and its chromatic variants. Finally, Ginastera released the tensions of his earlier movements with virtuosic malambo finales, cast within sectionalized rondo forms. Here he enhanced such representations with an enriched sense of multi-meter and complex counterpoint, coupled with an increasingly sophisticated handling of contemporary performance techniques.

In his instrumental music of the 1960s, Ginastera continued to draw upon the four-movement structure of his earlier works. Yet he conspicuously avoided first-movement sonata forms, due to their potential association with tonality. Instead he substituted opening variation movements, which he combined with his emergent interest in instrumental virtuosity. Accordingly, in both his First Piano Concerto and Violin Concerto, he conceived of the first movement as a solo cadenza followed by a series of variations, each devoted to a different technique and supported by a distinctive orchestration. Ginastera continued to cultivate the virtuoso variation in his *Concerto per corde*, op. 33 (1965)—a revised and reorchestrated version of his Second String Quartet. In refashioning the earlier chamber piece into an orchestral composition, he eliminated the opening sonata movement and began with the fourth movement, which was a theme and variations. The earlier chamber setting of the movement featured a solo cadenza for each member of the string quartet. Significantly, when Ginastera revised the work, he gave the cadenzas to the first chair players of the orchestra, adding an additional cadenza for the double bass player to render his virtuosic setting complete.

During the 1960s, the composer demonstrated a growing interest in large-scale principles of structural symmetry. As a corollary, he began using odd numbers of movements, the middle of which served as an axis upon which the dramatic progression of his music centered. He anticipated this tendency as early as 1958, with his five-movement Second String Quartet. This work revolved around the central *Presto magico*, which itself was a five-part double scherzo in symmetrical form.

The composer applied an even more rigorous approach to structural symmetry in his operas of the period. His first dramatic work, *Don Rodrigo*, exemplifies such a conception. Its three acts represent the exposition, crisis, and resolution of the drama. Moreover, each of these acts is divided into three scenes, which, in turn, symbolize the exposition, crisis, and resolution of each act. The opera reaches its climax during the central fifth scene, with the rape of Florinda. This moment marks the crux of the drama, in which Rodrigo's victory disintegrates into defeat as his longing for Florinda precipitates his demise. Ginastera's reliance on a symmetrical structure attests to his consummate mastery of form. At the same time it betokens the influence of Luigi Dallapiccola, who used a similar architectonic scheme in his opera,

Il prigioniero (1944–48).²¹ The Argentine composer also derived key formal features from Alban Berg's *Wozzeck*. His opera resembled that of the Viennese musician in its use of fixed forms (such as rondo, caccia, madrigal, scherzo, nocturne, and duo) upon which he constructed the individual scenes of his work. In his later compositions, particularly *Bomarzo*, Ginastera expanded upon such principles. Indeed, structural symmetry emerged as one of the defining musical features of his late works.

Even as Ginastera's music tended toward greater compositional control, it still sought to preserve a sense of spontaneity. The composer therefore aimed to balance the use of strict formal procedures with a parallel interest in chance music. By the time of his opera *Bomarzo*, multiple manifestations of indeterminacy coalesced in his oeuvre. Of the three types of temporal organization that he applied to the opera (metric tempo, aleatoric tempo, and poetic tempo), only the first involved a fixed system of rhythmic notation. His use of extended orchestral sonorities (clusters, clouds, and constellations) significantly called upon aleatoric performance techniques. Finally, his five expanded forms of vocal production (speech with prosodic rhythm, speech with musical rhythm, speech with relative pitch, sprechstimme, and traditional singing) departed from standardized norms of musical performance and notation. Together these innovations produced a sense of formal freedom that complemented and enhanced the dramatic events on stage. In his final opera, *Beatriz Cenci*, Ginastera embraced an even greater sense of flexibility, minimizing fixed forms and favoring the spontaneous coordination of musical elements with dramatic moments of tension and release.

Ginastera moved away from the aleatory and returned to a more traditional formal conception during the mid-1970s. In his final works, he demonstrated a renewed interest in multi-movement sonatas for solo instruments. He created two such works for the piano and one each for the guitar and cello, the latter also giving rise to an independent concerto for the instrument. Generally this repertoire takes the composer's earlier four-movement sonata structure as its point of departure. As in the 1960s, however, Ginastera avoids the use of first-movement sonata forms, for which he substitutes variations, as well as binary structures and preludes derived from the Baroque suite.

With these final works, the composer reinvigorated his past compositional practice of modeling his music on vernacular genres. This time, however, as he distanced himself from the gauchesco heritage, he derived new native materials from both the pan-American indigenous inheritance and his own Catalan roots. He recalled Amerindian features in his works by evoking typical genres from northwestern Argentina and the Andes. These vernacular forms included the *wayno* (or *huayno*), a traditional collective dance in duple meter; the *harawi* (or *yaravi*), a slow, lyric love song; and the *karnavalito* (or *carnavalito*), a vigorous round dance related to the wayno. These musical elements appeared in his *Puneña no. 2*, Second Piano Sonata, and Cello Sonata, op. 49 (1979). The composer referred to his Catalan extraction

in his chamber and orchestral *Glosses*, which stylized the iconic *sardana* dance and evoked characteristic features of the local landscape.

As his career progressed, Ginastera grew increasingly concerned with linking his works together through a network of complex intertextual relationships. He first alluded to such connections during his early years. For example, he forged a cyclical linkage between his two ballets by ending the first with the same movement title, "El amanecer" (Dawn), with which he began the second. At times, such affiliations centered on more purely musical relationships, as in his first two string quartets. The first began with the opening pitches, D–F[#]–F, which appeared inverted and varied as D–B^b–C[#] at the opening of the second quartet, which is based on the same pitch class set (0, 1, 4). Similarly, the beginning of Ginastera's first two piano sonatas shared a common pitch network and registration. Comparable relationships established critical correlations throughout his repertoire of all periods.

As Ginastera strengthened his ties to vanguard techniques, he increasingly referred to classical masterworks to consolidate his ties with the concert music tradition. A few such references include: the Paganini caprices (in the last movement of his Violin Concerto), the Schubert *Winterreise* (in his cantata, *Milena*, op. 37, 1971), the Beethoven Ninth Symphony and Chopin B^b-Minor Piano Sonata (in his Second Piano Concerto, op. 39, 1972), and the *Andante* from the Brahms B^b-Major Piano Concerto (in his Second Cello Concerto, op. 50, 1980–81). These practices—coupled with the composer's own growing tendency toward self-quotation—entwine the historical legacy within his own works in a compelling musical synthesis of the past and present.

FINAL REFLECTIONS

One final feature of Ginastera's music is its symbolic capacity to engage with multiple levels of human experience. This characteristic, more than any other, may account for the widespread acclaim that the composer's music has achieved. Throughout his career, Ginastera demonstrated an innate capacity to respond to current aesthetic and cultural conditions by forging referential resources that expressed and transformed his age. The first discursive forms he elaborated stemmed from the Argentine tradition. These forms included: the iconic imagery associated with the guitar and related instruments, the affiliation with the *gauchesco* tradition, and the construction of Argentine genres, particularly the *malambo*, which arose as a dynamic musical emblem of the nation.

Yet, Ginastera's affinity for encoding musical symbols extended beyond his representations of Argentine identity. At times such references took the form of simple, whimsical plays on words, as when the composer titled his op. 12 the *Twelve American Preludes*. More significantly, Ginastera called upon semiotic resources to acknowledge important personal relationships.

For example, he musically encrypted the last name of his friend Paul Sacher in the *Pimeña* no. 2, with a theme spelled eS-A-C-H-E-Re. As noted previously, he revealed his passion for his first wife, Mercedes de Toro, with the inscription of a romantic stanza in the third piano piece "Criolla," from his *Tres piezas*, as well as with the playful allusion to her nickname "Ñata" in the first of his *Cinco canciones populares argentinas*. He quoted the doleful "Triste" from the same song collection in the slow movement of his Second String Quartet as a seeming allusion to the grave illness that afflicted his father, from which he died shortly following the work's premiere.²² The composer also lavished attention on his second wife, Aurora Nátola-Ginastera, with numerous symbolic references that he included within his late works. He delighted in quoting a Gregorian Easter hymn that included her given name. This melody appeared at the conclusion of the *Turbæ ad passionem gregorianam*, as well as forming the basis of an entirely new work, the *Variazioni e Toccata sopra "Aurora lucis rutilat"* for organ, op. 52 (1980).

Significant evidence also suggests that Ginastera may have endowed his late works with hidden coded references to Aurora that resemble Alban Berg's allusions to Hanna Fuchs in the *Lyric Suite*.²³ As noted earlier, compositions such as his *Serenata*, based on the love poetry of Pablo Neruda, are highly suggestive. During his last ten years, Ginastera imbued his music with an even deeper symbolism, as he entwined his late cello pieces with love themes from his operas and related compositions. Today, scholars have much to learn about this intricate thematic network and the role that symbolism played in Ginastera's works. His vividly compelling body of music fascinates those who have come to know it and poses stimulating challenges for future researchers.

Catalog of Works

GINASTERA CATALOGS: A BRIEF HISTORY

When Vasco Mariz published the earliest biography of Alberto Ginastera (1955), he included a preliminary catalog of the composer's works.¹ In the more than fifty years that have elapsed since Mariz's book first appeared, scholars have updated and expanded upon his inventory of Ginastera's compositions. In her two official Spanish-language biographies of the composer (1967, 1972),² Pola Suárez Urtubey assembled progressively more recent catalogs of works. Four years after the second of these studies appeared, Malena Kuss produced a doctoral dissertation that included a thoroughly researched and accurate compilation in English of the composer's music.³

Shortly after Ginastera's death, complete catalogs of the composer's output emerged. Friedrich Spangemacher included one such inventory in his 1984 memorial volume that the Bonn office of Boosey & Hawkes (B&H) published in German.⁴ Two years later, the New York division of the publishing house issued a complete catalog of the composer's official works in English.⁵ This slim but useful booklet has many assets, including a chronology and a discography, although the latter feature was discontinued in subsequent editions. Meanwhile, Kuss (who co-authored the introduction to the B&H catalog) compiled a list of Ginastera's unpublished manuscripts at the Paul Sacher Stiftung in Basel, Switzerland, which is the principal repository of the composer's works.⁶ In addition, Kuss's Ginastera entry in the revised edition of *Die Musik in Geschichte und Gegenwart (MGG)* contains a detailed record of the composer's works that conforms to the rigorous bibliographic standards for which the *MGG* is acknowledged.⁷ Finally, Suárez Urtubey created several complete catalogs in her recent Spanish-language publications.

The most readily accessible of these is her 1999 composer entry in the ten-volume *Diccionario de la música española e hispanoamericana*.⁸ Regrettably, Suárez Urtubey's latest monograph, *Ginastera: 20 años después*, is difficult to obtain outside Argentina. This short study features an extensive catalog that includes information about recordings and exemplifies the author's painstaking approach to Ginastera scholarship.⁹

The present chapter acknowledges a considerable debt to previous research at the same time that it embraces new perspectives. It strives to bring together in one volume the many details about Ginastera's compositions that had previously existed in multiple sources. This catalog aims to resolve questions about Ginastera's works by consulting with manuscripts at the Paul Sacher Stiftung and printed editions at Boosey & Hawkes, whenever possible. It seeks to provide the most authoritative and up-to-date research in addition to offering practical information about obtaining copies of Ginastera's music. Each catalog entry includes a suggested bibliography of primary and secondary sources that are cross-referenced with the numbering system used elsewhere throughout this monograph. Finally, short lists of reviews of the premiere (as available) are provided with each entry.

ORGANIZATION AND SCOPE OF THE CHAPTER

This catalog is organized into three sections, each devoted to a specific aspect of the composer's creative work. The first offers an inventory of Ginastera's numbered and unnumbered compositions. Although previous worklists have focused primarily on those pieces with opus numbers that Ginastera had included within his official catalog of works, this chapter chronologically groups the composer's numbered and unnumbered works together. The rationale for this decision is that many unnumbered compositions represent significant artistic achievements that bear close relationships to the officially numbered works that surround them. By viewing the catalog chronologically as a whole, the reader uncovers unforeseen connections and gains insights into the composer's creative process.

The second section of the catalog consists of juvenilia and miscellaneous attributed compositions. Here the term "juvenilia" refers to Ginastera's student works. Nonetheless, at certain times the composer created more ambitious youthful pieces that he released to the public (as evidenced by premieres, printed editions, or compositional awards). If so, the work was classified as an unnumbered composition (not juvenilia) and cited in the first section. The second part of the catalog also includes the composer's miscellaneous attributed works that are presumed to be lost or that lack confirmation in at least two reliable sources. Finally, the third section is devoted to the manuscripts that the composer left unfinished at the time of his death.

Throughout this chapter the following information is provided for each work: title, translation, opus number, genre, date of composition, literary

sources, premiere, instrumentation, movement titles, dedication, timing, publishers, manuscripts, arrangements, remarks, performance resources, sources for additional study, and selected reviews of the premiere. The names of Spanish works and movement titles are translated, but standard international music terminology remains in the original language. All sung texts are in Spanish unless otherwise indicated. Likewise, readers should assume that all premieres took place in Buenos Aires, Argentina, in the absence of further information.

To simplify the appearance of the page, this catalog uses a standard system for notating orchestral instrumentation. Consecutive sets of numbers specify performing instruments in score order. According to this system, the indication 3.3.3.3–4.3.3.1 signifies three flutes, three oboes, three clarinets, and three bassoons, followed by four French horns, three trumpets, three trombones, and one tuba. The chapter also employs standard shorthand for the names of voices and instruments, which is included in the list of abbreviations at the beginning of the monograph.

This chapter includes brief references to selected reviews of premieres (as available). Because of the difficulty obtaining this information in U.S. libraries—particularly on early performances in Argentina—the author has consulted Pola Suárez Urtubey's biography (item 167), which quotes many reviews in the section marked "Catálogo."¹⁰ When referencing such materials, the attribution "(in item 167)" follows the citation. A few selected reviews are annotated later in this volume (see Chapter 5) and are cross-referenced with bibliographic entry numbers. In the present chapter, short citations are the preferred format, particularly for reviews referenced elsewhere. The selection of reviews is based on availability, significance of the premiere, importance of the critic, prestige of the publication, and balanced coverage. Whenever possible, I have cited an average of between two and five reviews for each performance, but the selection of specific materials ultimately remains subjective.

The present chapter takes into account the growing number of transcriptions and arrangements of the composer's works. To keep the size of the text manageable, however, it was necessary to impose certain limits. The chapter cites only professionally published arrangements intended for broad dissemination beyond the scope of a single performance. It eliminates the large body of dance music based on Ginastera works except when a significant reshaping of the material resulted in a fundamentally new composition. Finally, the chapter does not consider piano reductions for rehearsal purposes, except when they are published, in which case they are cited under "Performance Resources."

The official publisher of Ginastera's music is Boosey & Hawkes. Before the early 1960s, when the composer entered into a legal arrangement with this firm, he issued his scores through a variety of U.S., European, and South American companies. In June 2008, on the twenty-fifth anniversary of Ginastera's death, the rights for these works reverted to his heirs, who

reassigned them to Boosey. Accordingly, B&H plans to publish a number of the early edited works (including the old Ricordi Americana scores, which were difficult to obtain outside of Argentina). The production schedule for these new editions has not yet been determined. Nonetheless, the upcoming changes are indicated by the designations “effective: 2009” under the subheadings marked “Publication” after the B&H acronym.

The simplest way for scholars and performers to obtain copies of Boosey & Hawkes scores is through the B&H distributor, Hal Leonard [www.halleonard.com]. Detailed information about rental materials appears on the publisher’s website [www.boosey.com]. For all other works, readers can consult the following internet addresses: Carl Fischer [www.carlfischer.com/Fischer/welcome.html], Peer Music [www.peermusicclassical.com], Presser [www.presser.com], and Ricordi Americana (currently Melos Ediciones Musicales) [www.ricordimusica.com.ar/template-i.asp]. Chapter 6 provides further assistance with more complex issues of access to Ginastera’s music through an in-depth exploration of archival and online resources.

CHRONOLOGICAL CATALOG OF WORKS

1 *Piezas infantiles* (Children’s Pieces)

GENRE: piano suite

COMPOSED: 1934

INSTRUMENTATION: pf

MOVEMENTS:

- I “Preludio” (Prelude)
- II “Osito bailando” (Little Dancing Bear)
- III “Arrullo” (Lullaby)
- IV “Soldaditos” (Little Soldiers)
- V “Antón Pirulero” (based on an Argentine nursery rhyme)
- VI “Arrorró” (Lullaby)
- VII “Chacarera” (named after the Argentine chacarera dance)
- VIII “Arroz con leche” (based on the folksong, “Rice with Milk”)

TIMING: 9 minutes

PUBLICATION: V, VII, VIII published in *Latin American Art Music for the Piano*, ed. Francisco Curt Lange (New York: G. Schirmer, 1942)

MANUSCRIPT SOURCES: PSS

REMARKS: awarded a prize from *El Unisono* (1934), but later withdrawn from the composer’s catalog

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 273, 295

2 *Impresiones de la puna* (Impressions of the Puna)

GENRE: chamber music

COMPOSED: 1934

PREMIERE: 30 November 1934, Angel Martucci (fl) and string quartet
of the Conservatorio de Música de Buenos Aires

INSTRUMENTATION: fl, 2 vn, va, vc

MOVEMENTS:

- I "Quena" (name of an indigenous flute)
- II "Canción" (Song)
- III "Danza" (Dance)

DEDICATION: Angel S. Martucci

TIMING: 8 minutes

PUBLICATION: Editorial Cooperativa Interamericana de Compositores
(Montevideo); Southern; Peermusic Classical

MANUSCRIPT SOURCES: PSS

ARRANGEMENTS: fl and str orch

REMARKS: awarded a prize from the Comisión Nacional de Bellas
Artes (1938), but later withdrawn from the composer's catalog

SOURCES FOR FURTHER STUDY: secondary sources: item 302

3 *Concierto argentino*

COMPOSED: 1935

PREMIERE: 18 July 1941, Montevideo, Hugo Balzo and the Orquesta
del SODRE, cond. Lamberto Baldi

INSTRUMENTATION: pf solo, 2.2.3.2–2.2.1.0, timp, perc, ecl, harp, str

MOVEMENTS:

- I Allegretto cantabile
- II Adagietto poético
- III Allegro rústico

DEDICATION: Hugo Balzo

TIMING: 17 minutes

MANUSCRIPT SOURCES: Fleisher Collection, Free Library of Philadelphia,
item 414

REMARKS: withdrawn

SOURCES FOR FURTHER STUDY: secondary sources: item 229

4 *Panambí*, op. 1

GENRE: ballet in 1 act

COMPOSED: 1934–37

LITERARY SOURCES: Félix L. Errico (after a Guaraní legend)

PREMIERE: 12 July 1940, Teatro Colón, Orquesta Estable del Teatro Colón, cond. Juan José Castro, choreography by Margarita Wallmann

INSTRUMENTATION: 4.4.4.4–4.4.3.1, timp, perc (6 performers), cel, 2 harp, pf, str, women's chorus

MOVEMENTS:

- I "Claro de luna sobre el Paraná" (Moonlight on the Paraná)
- II "Fiesta indígena—Ronda de las doncellas—Danza de los guerreros" (Indigenous Festival—The Maidens' Round Dance—The Warriors' Dance)
- III "Escena" (Scene)
- IV "Pantomima del amor eterno" (Pantomime of Eternal Love)
- V "Canto de Guirahú" (Guirahú's Song)
- VI "Juego de las deidades del agua" (The Water Goddesses Play)
- VII "Inquietud de la tribu" (The Tribe's Restlessness)
- VIII "Súplica de Panambi" (Panambi's Plea)
- IX "Invocación a los espíritus poderosos" (Invocation to the Powerful Spirits)
- X "Danza del hechicero" (The Sorcerer's Dance)
- XI "Lamento de las doncellas" (The Maidens' Lament)
- XII "El amanecer" (Dawn)

TIMING: 35 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio Nacional, 1940

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

REVIEWS:

André, José. *La Nación*, 13 July 1940 (in item 167)

Fontova, José Maria, *Noticias Gráficas*, 13 July 1940 (in item 167)

Mastrogianni, Miguel. *La Razón*, 13 July 1940 (in item 167)

5 *Panambi*, op. 1a

GENRE: ballet suite

COMPOSED: 1935–37

PREMIERE: 27 November 1937, Teatro Colón, Orquesta Estable del Teatro Colón, cond. Juan José Castro

INSTRUMENTATION: 4.4.4.4–4.4.3.1, timp, perc (6 performers), cel, 2 harp, pf, str

MOVEMENTS:

- I "Claro de luna sobre el Paraná" (Moonlight on the Paraná)
- II "Invocación a los espíritus poderosos" (Invocation to the Powerful Spirits)

- III "Lamento de las doncellas" (The Maidens' Lament)
- IV "Fiesta indígena—Ronda de las doncellas—Danza de los guerreros" (Indigenous Festival—The Maidens' Round Dance—The Warriors' Dance)

TIMING: 12 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

REMARKS: Ginastera expressed the conviction to his publisher, W. Stuart Pope, that the *Pauanbi* suite should be in four movements, not five (as it appeared in the printed edition); he wanted audiences to hear the music from "Fiesta indígena" to the end of the piece without a break; this work received an award from the Comisión Nacional de Cultura (1937)

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 192, 276, 302

REVIEWS:

André, José. *La Nación*, 28 November 1937 (in item 167)

Konjovich, Ivy Herczegh. *Sur*, December 1937 (item 356)

6 *Danzas argentinas* (Argentine Dances), op. 2

GENRE: piano music

COMPOSED: 1937

PREMIERE: 27 October 1937, Antonio de Raco

INSTRUMENTATION: pf

MOVEMENTS:

- I "Danza del viejo boyero" (Dance of the Old Herdsman)
- II "Danza de la moza donosa" (Dance of the Graceful Young Maiden)
- III "Danza del gaucho matrero" (Dance of the Gaucho Outlaw)

DEDICATION: I Pedro Sáenz, II Emilia A. Stahlberg, III Antonio de Raco

TIMING: 8 minutes

PUBLICATION: Durand; RA; Melos; B&H (effective: 2009)

MANUSCRIPT SOURCES: presumed lost

ARRANGEMENTS: for 4 gtr (Philip Snyder; see items 247–48, 299)

REMARKS: the music of "Danza del viejo boyero" was first published in *La Prensa* as part of a short article entitled "Del compositor argentino Alberto E. Ginastera" (*La Prensa*, 19 December 1937); the following year, the complete set of three dances received a prize from the Comisión Nacional de Bellas Artes

SOURCES FOR FURTHER STUDY: secondary sources: items 164, 193, 227, 237, 260, 261, 273, 289, 292, 295, 297, 300, 301, 302, 304

REVIEWS:

El Diario, 28 October 1937 (in item 167)

7 *Sonatina para arpa*

COMPOSED: 1938

INSTRUMENTATION: harp

MOVEMENTS:

- I Preludio
- II Aria
- III Toccata

DEDICATION: Augusto Sebastiani

TIMING: 15 minutes

MANUSCRIPT SOURCES: PSS (manuscript in a different hand)

REMARKS: awarded the Premio Municipal (1939), but later withdrawn from the composer's catalog

SOURCES FOR FURTHER STUDY: secondary sources: item 224

8 *Dos canciones* (Two Songs), op. 3

GENRE: song cycle

COMPOSED: 1938

LITERARY SOURCES: Fernán Silva Valdés

PREMIERE: 25 August 1939, Buenos Aires, Amanda Cetera (sop) and Roberto Locatelli (pl)

INSTRUMENTATION: v, pf

MOVEMENTS:

- I "Canción al árbol del olvido" (Song to the Tree of Forgetfulness)
- II "Canción a la luna lunanca" (Song to the Moon)

DEDICATION: Brígida Frías de López Buchardo

TIMING: 4 minutes

PUBLICATION: RA; Melos; B&H (effective: 2009)

MANUSCRIPT SOURCES: presumed lost; PSS has an unpublished orchestral arrangement of the "Canción al árbol del olvido"

ARRANGEMENTS: I arr: (a) for piano under the title of *Milonga* (Ginastera); (b) for violin and piano (Aldo Tonini); and (c) for guitar (Domingo Mercado)

PERFORMANCE RESOURCES: RA and Melos have issued each individual song and arrangement as a separate piece of sheet music

SOURCES FOR FURTHER STUDY: secondary sources: items 243, 297, 302

REVIEWS:

La Nación, 26 August 1939 (in item 167)

La Prensa, 26 August 1939 (in item 167)

9 *Cantos del Tucumán* (Songs of Tucumán), op. 4

GENRE: song cycle

COMPOSED: 1938

LITERARY SOURCES: Rafael Jijena Sánchez

PREMIERE: 26 July 1938, Brígida Frías de López Buchardo (sop),
Angel Martucci (fl), Carlos Pessina (vn), Augusto Sebastiani
(harp), Américo de Martino (perc)

INSTRUMENTATION: sop, fl, vn, harp, perc

MOVEMENTS:

- I "Yo nací en el valle" (I Was Born in the Valley)
- II "Solita su alma" (Her Poor Little Soul Was Alone)
- III "Vida, Vidita, Vidala" (named after the refrain of an Argentine love song)
- IV "Algarrobo, algarrobal" (Carob Tree, Carob Grove)

DEDICATION: Brígida Frías de López Buchardo

TIMING: 10 minutes

PUBLICATION: RA; Melos; B&H (effective; 2009)

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio Nacional, 1938

SOURCES FOR FURTHER STUDY: secondary sources: item 302

REVIEWS:

Talamón, Gastón O. *La Prensa*, 27 June 1938 (in item 167)

10 Psalm 150, op. 5

GENRE: choral-orchestral work

COMPOSED: 1938

LITERARY SOURCES: Biblical text (Latin)

PREMIERE: 7 April 1945, Teatro Colón, Coro y Orquesta del Teatro
Colón, cond. Albert Wolff

INSTRUMENTATION: SATB chorus (divisi), boy's chorus, 4.4.4.4–
4.4.3.2—timp, perc (5 performers), cel, 2 harp, pf, str

DEDICATION: the composer's parents

TIMING: 18 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio Municipal, 1940

PERFORMANCE RESOURCES: choral-piano score published by B&H;
conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 223, 272, 280

REVIEWS:

A. F. T. *Crítica*, 8 April 1945 (in item 167)

Larroque, Enrique, *El Hogar*, April 1945 (in item 167)

11 *Tres piezas* (Three Pieces), op. 6

GENRE: piano suite

COMPOSED: 1937–40

PREMIERE: 16 October 1940, Montevideo, Hugo Balzo

INSTRUMENTATION: pf

MOVEMENTS:

I “Cuyana” (refers to the Cuyo region)

II “Norteña” (refers to northern Argentina)

III “Criolla” (refers to the national character of Argentina)

DEDICATION: I Lia Cimaglia-Espinosa, II Marisa Regules, III Mercedes de Toro

TIMING: 10 minutes

PUBLICATION: RA; Melos; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 273, 289, 292, 295, 302, 304

12 *Don Basilio malcasado* (Don Basilio, Unhappily Married)

GENRE: incidental music

COMPOSED: 1940

LITERARY SOURCES: comic farce by Tulio Carella

PREMIERE: Teatro Nacional de Comedia, dir. Antonio Cunill Cabanellas

INSTRUMENTATION: v, ob, hpd

MANUSCRIPT SOURCES: PSS

13 *Malambo*, op. 7

GENRE: piano music

COMPOSED: 1940

PREMIERE: 11 September 1940, Montevideo, Hugo Balzo

INSTRUMENTATION: pf

DEDICATION: Hugo Balzo

TIMING: 2 1/2 minutes

PUBLICATION: RA; Melos; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 273, 289, 292, 295, 302, 304, 389

REVIEWS:

El Bien Público (Montevideo), 12 September 1940 (in item 167)

14 *Estancia*, op. 8

GENRE: ballet in 1 act

COMPOSED: 1941

LITERARY SOURCES: based on scenes from Argentine rural life; includes sung and spoken verses from the Argentine national epic, "Martín Fierro" by José Hernández

PREMIERE: 19 August 1952, Teatro Colón, Ballet y Orquesta Estable del Teatro Colón, cond. Juan Emilio Martini, choreography by Michel Borowski

INSTRUMENTATION: 2.2.2.2–4.2.0.0, timp, perc (5 performers), pf, str, solo bar (singer and narrator)

MOVEMENTS:

- I "Cuadro I. El amanecer: Introducción y escena—Pequeña danza" (Scene I. Dawn: Introduction and Scene—Little Dance)
- II "Cuadro II. La mañana: Danza del trigo—Los trabajadores agrícolas—Los peones de hacienda—Los puebleros" (Scene II. Morning: Wheat Dance—The Agricultural Workers—The Peons of the Hacienda—The Townspeople)
- III "Cuadro III. La tarde: Triste pampeano—La doma—Idilio crepuscular" (Scene III. Afternoon: *Triste* from the Pampas—Horsebreaking—Twilight Idyll)
- IV "Cuadro IV. La noche: Nocturno" (Scene IV. Night: Nocturne)
- V "Cuadro V. El amanecer: Escena—Danza final: malambo" (Scene V. Dawn: Scene—Final Dance: Malambo)

DEDICATION: Lincoln Kirstein

TIMING: 35 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS (incomplete)

ARRANGEMENTS: "Pequeña danza" for pf (Ginastera); "Triste pampeano" for gtr (Celia Salomón de Font); "Danza final" for wind band (David John); "Danza del trigo," "Idilio erepuseular," and "Pequeña danza" for 2 gtr (Jorge Martínez Zarate)

REMARKS: commissioned by Lincoln Kirstein for the American Ballet Caravan

PERFORMANCE RESOURCES: piano reduction and all arrangements published by B&H; conductor's score, parts, and piano reduction available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: item 390

REVIEWS:

Mastrogrianni, Miguel. *La Razón*, 20 August 1952 (in item 167)

Rega Molina, Horacio. *Mundo Argentino*, 3 September 1952 (in item 167)

Sala, Juan Andrés. "Estancia de Ginastera." *Cultura de Argentina* 1(2) (1952) (in item 167)

"Se estrenó el ballet *Estancia* de Alberto Ginastera." *Polifonia* 7 (61-62) (1952): 27

15 *Danzas del Ballet "Estancia"* (Dances from the ballet *Estancia*), op. 8a

GENRE: ballet suite

COMPOSED: 1941

PREMIERE: 12 May 1943, Orquesta Estable del Teatro Colón, cond. Ferruccio Calusio

INSTRUMENTATION: 2.2.2.2-4.2.0.0, timp, perc (5 performers), pf, str
MOVEMENTS:

I "Los trabajadores agrícolas" (The Agricultural Workers)

II "Danza del trigo" (Wheat Dance)

III "Los peones de hacienda" (The Peons of the Hacienda)

IV "Danza final: malambo" (Final Dance: Malambo)

DEDICATION: Lincoln Kirstein

TIMING: 12 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS (incomplete)

ARRANGEMENTS: see *Estancia* ballet, op. 8

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental; see also *Estancia* ballet, op. 8

SOURCES FOR FURTHER STUDY: secondary sources: items 302, 390

16 *Doña Clorinda, la descontenta* (Doña Clorinda, the Unhappy One)

GENRE: incidental music

COMPOSED: 1941

LITERARY SOURCES: comedy by Tulio Carella

PREMIERE: Teatro San Martín, dir. Julio Ferrando

MANUSCRIPT SOURCES: presumed lost

17 Symphony No. 1 ("Porteña")

COMPOSED: 1942

MOVEMENTS:

I "Por los calles del suburbio" (Through the Streets of the Suburbs)

II "Nocturno" (Nocturne)

III "Canto a la paz y al trabajo" (Song to Peace and Work)

PREMIERE: 1942, Orquesta Estable del Teatro Colón, cond. Fritz Busch
 MANUSCRIPT SOURCES: PSS (incomplete)
 REMARKS: withdrawn

18 *Malambo*

GENRE: film music
 COMPOSED: 1942
 DIRECTOR: Alberto de Zavalía
 RELEASE DATE: 20 October 1942
 INSTRUMENTATION: 2.2.2.2–3.2.2.1, perc, cel, harp, accordion, str, sop, chorus
 MANUSCRIPT SOURCES: PSS¹¹
 REMARKS: awarded the Premio de la Academia de Artes y Ciencias Cinematográficas de la Argentina, 1942
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

19 *Música para el film "Malambo"*

GENRE: orchestral suite based on the motion picture
 COMPOSED: 1942
 INSTRUMENTATION: 2.2.2.2–3.2.2.1, perc, cel, harp, str
 MOVEMENTS:

- I "Canto de estío" (Summer Song)
- II "Interludio" (Interlude)
- III "Marcha fúnebre" (Funeral March)

MANUSCRIPT SOURCES: PSS
 REMARKS: this suite has a considerable amount of music that never appeared in the original motion picture; II is greatly expanded and III is entirely new; this piece was awarded the Premio Nacional (1942)
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

20 *Obertura para el "Fausto criollo"* (Overture to the *Creole Faust*), op. 9

GENRE: concert overture
 COMPOSED: 1943
 LITERARY SOURCES: inspired by the *gauchesco* poem "Fausto" by Estanislao del Campo
 PREMIERE: 12 May 1944, Teatro Municipal, Santiago, Chile, Orquesta Sinfónica de Chile, cond. Juan José Castro
 INSTRUMENTATION: 2.2.2.2–4.3.3.1, timp, perc (5 performers), harp, pf, str
 DEDICATION: Juan José Castro
 TIMING: 9 minutes
 PUBLICATION: Barry, B&H
 MANUSCRIPT SOURCES: PSS

REMARKS: includes quotations from Gounod's *Faust* (Introduction, Marguerite's Theme, Soldier's Chorus, and Kermesse); awarded the Premio Nacional¹²

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: item 390

REVIEWS:

La Nación, 1 August 1944 (in item 167)

21 *Cinco canciones populares argentinas* (Five Argentine Traditional Songs), op. 10

GENRE: song cycle

COMPOSED: 1943

LITERARY SOURCES: traditional

PREMIERE: 17 July 1944, Brigida Frias de López Buchardo (sop) and Arturo Luzzatti (pf)

INSTRUMENTATION: v, pf

MOVEMENTS:

- I "Chacarera" (Argentine folk dance)
- II "Triste" (Argentine folk song)
- III "Zamba" (Argentine folk dance)
- IV "Arroró" (Lullaby)
- V "Gato" (Argentine folk dance)

DEDICATION: Carlos López Buchardo and Brigida Frias de López Buchardo

TIMING: 9 minutes

PUBLICATION: RA; Melos; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS

ARRANGEMENTS: II for vc and pf (Pierre Fournier); II, III, and IV for v and gtr (Carlos Barbosa-Lima)

PERFORMANCE RESOURCES: Fournier arrangement published by RA; Barbosa-Lima arrangement published in *Guitar Review* 86 (1991): 14–19

SOURCES FOR FURTHER STUDY: secondary sources: item 302

REVIEWS:

La Nación, 18 July 1944 (in item 167)

22 *Las horas de una estancia* (Times of Day on an Argentine Ranch), op. 11

GENRE: song cycle

COMPOSED: 1943

LITERARY SOURCES: *Enuneration de la patria* by Silvina Ocampo

PREMIERE: 11 June 1945, Montevideo, Uruguay, Estela Baridon (sop) and Alba Satalia de Perna (pf)

INSTRUMENTATION: v, pf

MOVEMENTS:

- I "El alba" (Dawn)
- II "La mañana" (Morning)
- III "El mediodía" (Noon)
- IV "La tarde" (Afternoon)
- V "La noche" (Night)

DEDICATION: Concepción Badía

TIMING: 18 1/2 minutes

PUBLICATION: EAM; Southern; Peerinusic Classical; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS (sketch)

SOURCES FOR FURTHER STUDY: secondary sources: item 302

23 *Doce preludios americanos* (Twelve American Preludes), op. 12

GENRE: piano collection

COMPOSED: 1944

PREMIERE: 7 August 1944, Asociación Wagneriana (Buenos Aires), Raúl Spivak

INSTRUMENTATION: pf

MOVEMENTS:

- I "Para los acentos" (For Accents)
- II "Triste" (Argentine folk song genre)
- III "Danza criolla" (Creole dance)
- IV "Vidala" (Argentine folk song genre)
- V "En el primer modo pentáfono menor" (In the First Minor Pentatonic Mode)
- VI "Homenaje a Roberto García Morillo" (Tribute to Roberto García Morillo)
- VII "Para las octavas" (For Octaves)
- VIII "Homenaje a Juan José Castro" (Tribute to Juan José Castro)
- IX "Homenaje a Aaron Copland" (Tribute to Aaron Copland)
- X "Pastoral" (Pastorale)
- XI "Homenaje a Heitor Villa-Lobos" (Tribute to Heitor Villa-Lobos)
- XII "En el primer modo pentáfono mayor" (In the First Major Pentatonic Mode)

DEDICATION: Raúl Spivak

TIMING: 12 minutes

PUBLICATION: Barry, CF

MANUSCRIPT SOURCES: PSS (incomplete)

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 260, 261, 273, 289, 292, 295, 302, 304

REVIEWS:

La Prensa, 8 August 1944 (in item 167)

24 Symphony No. 2 ("Elegiaca")

COMPOSED: 1944

PREMIERE: 31 May 1946, Asociación Filarmónica de Buenos Aires,
cond. Juan José Castro

INSTRUMENTATION: 3.3.3.3–4.4.3.1, timp, perc, str

MOVEMENTS:

- I Adagio
- II Allegro con furio
- III Funebre
- IV Largo

DEDICATION: To Those Who Died for Liberty

TIMING: 22 minutes

MANUSCRIPT SOURCES: manuscript copy at IU; all other copies, along with the original, are presumed lost

REMARKS: awarded the Premio Municipal (1944), but later withdrawn from the composer's catalog

SOURCES FOR FURTHER STUDY: secondary sources: item 302

REVIEWS:

Quiroga, Daniel. *Revista Musical Chilena* 6(38) (1950) (item 367)

25 *Rosa de América*

GENRE: film score

COMPOSED: 1945

DIRECTOR: Alberto de Zavalía

LITERARY SOURCES: based on the story of Santa Rosa de Lima

RELEASE DATE: 16 May 1946

INSTRUMENTATION: 2.2.2.2–3.3.3.0, timp, perc, cel, harp, str, SATB
chorus

MANUSCRIPT SOURCES: PSS¹³

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

26 Duo, op. 13

GENRE: chamber music

COMPOSED: 1945

PREMIERE: 23 February 1947, League of Composers, New York,
Carleton Sprague Smith (fl) and Lois Wann (ob)

INSTRUMENTATION: fl, ob

MOVEMENTS:

- I Sonata
- II Pastorale
- III Fuga

DEDICATION: Carleton Sprague Smith

TIMING: 8 minutes

PUBLICATION: Mercury Music; Presser; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS

REMARKS: many sources have misspelled the name of the oboist who premiered the work as "Louis" Wann

SOURCES FOR FURTHER STUDY: secondary sources: items 246, 302

REVIEWS:

Downes, Olin. *New York Times*, 24 February 1947 (item 344)

Thomson, Virgil. *New York Herald Tribune*, 24 February 1947 (item 377)

27 *Hieremiae prophetae lamentationes* (Lamentations of Jeremiah), op. 14

GENRE: a cappella choral music

COMPOSED: 1946

LITERARY SOURCES: Biblical (Latin)

PREMIERE: 21 July 1947, Asociación Filarmónica, Buenos Aires.
Coro Lagún Onak, cond. Juan José Castro

INSTRUMENTATION: SATB chorus (divisi)

MOVEMENTS:

- I "O vos omnes qui transitis per viam"
- II "Ego vir videns paupertatem meam"
- III "Recordare Domine quid acciderit nobis"

TIMING: 10 minutes

PUBLICATION: Mercury Music; Presser; B&H (effective: 2009)

MANUSCRIPT SOURCES: PSS

REMARKS: this work is said to convey the composer's personal response to the tragedies of World War II and the Perón regime

SOURCES FOR FURTHER STUDY: secondary sources: items 234, 257, 280, 302

REVIEWS:

Larroque, Enrique, *El Hogar*, July 1947 (in item 167)

28 *Suite de danzas criollas* (Suite of Creole Dances), op. 15

GENRE: piano suite

COMPOSED: 1946

PREMIERE: 26 July 1947, Rudolf Firkušný

INSTRUMENTATION: pf

MOVEMENTS:

- I Adagietto pianissimo
- II Allegro rustico
- III Allegretto cantabile
- IV Calmo e poetico
- V Scherzando—Coda: Presto ed energico

DEDICATION: Rudolf Firkušný

TIMING: 8 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

ARRANGEMENTS: I and III for gtr (Carlos Barbosa-Lima)

PERFORMANCE RESOURCES: published by B&H as an individual piece and as part of the volume, *Alberto Ginastera: The Piano Collection*; Barbosa-Lima's guitar arrangement is also published by B&H

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 261, 273, 284, 289, 292, 295, 302, 304

29 *Pampeana no. 1, rapsodia para violin y piano*, op. 16

GENRE: chamber music

COMPOSED: 1947

PREMIERE: 23 February 1947,¹⁴ League of Composers, New York, Eunice de Conte (vn) and Héctor Tosar (pf)

INSTRUMENTATION: vn, pf

MOVEMENTS:

- I Lento e liberamente ritmato
- II Allegro

TIMING: 8 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

ARRANGEMENTS: for vn and str (Fernando Hasaj)

REMARKS: the term "pampeana" refers to the central Plains region of Argentina; this is the first in a series of three works to bear such a title

PERFORMANCE RESOURCES: performers' score published by B&H; conductor's score and parts for the Hasaj arrangement available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 275, 302, 390

REVIEWS:

- Downes, Olin. *New York Times*, 24 February 1947 (item 344)
- Thomson, Virgil. *New York Herald Tribune*, 24 February 1947 (item 377)

30 *Ollantay: tres movimientos sinfónicos* (Ollantay: Three Symphonic Movements), op. 17

GENRE: symphonic triptych

COMPOSED: 1947

LITERARY SOURCES: inspired by a text by Antonio Valdez after a Quechua legend

PREMIERE: 29 October 1949, Teatro Colón, Orquesta Estable del Teatro Colón, cond. Erich Kleiber

INSTRUMENTATION: 3.3.3.2–4.3.3.1, timp, perc (4 performers), harp, pf (= cel), str

MOVEMENTS:

- I “Paisaje de Ollantaytambo” (The Landscape of Ollantaytambo)
- II “Los guerreros” (The Warriors)
- III “La muerte de Ollantay” (The Death of Ollantay)

DEDICATION: Erich Kleiber

TIMING: 15 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio Municipal, 1947

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: item 302

REVIEWS:

Giménez, Alberto Emilio, *Polifonia*, November 1949 (in item 167)
La prensa, 15 October 1949 [sic] (in item 167)

31 *Las antiguas semillas* (The Ancient Seeds)

GENRE: incidental music

COMPOSED: 1947

LITERARY SOURCES: tragedy by Julio Vier

PREMIERE: 1947, Teatro Smart, dir. G. Toimacheva Gaymar

INSTRUMENTATION: fl, ob, bn, perc, vc

MANUSCRIPT SOURCES: PSS

32 *Toccata, villancico y fuga*, op. 18

GENRE: organ music

COMPOSED: 1947

PREMIERE: 19 May 1952, Julio Perceval

INSTRUMENTATION: org

DEDICATION: Julio Perceval

TIMING: 12 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

REMARKS: awarded an honorable mention from the Circulo de Criticos Musicales de Buenos Aires, 1952

SOURCES FOR FURTHER STUDY: secondary sources: items 279, 294, 302

REVIEWS:

La Nación, 20 May 1952 (in item 167)

33 *Rondò sobre temas infantiles argentinos* (Rondo on Argentine Children's Themes), op. 19

GENRE: piano music

COMPOSED: 1947

LITERARY SOURCES: based on international nursery themes, sung by Argentine children

PREMIERE: 3 May 1949, Lia Cimaglia-Espinosa

INSTRUMENTATION: pf

DEDICATION: Alexander and Georgina Ginastera

TIMING: 3 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS (incomplete sketch)

PERFORMANCE RESOURCES: published by B&H as an individual piece and as part of the volume, *Alberto Ginastera: The Piano Collection*

SOURCES FOR FURTHER STUDY: secondary sources: items 193, 228, 261, 273, 289, 292, 295

REVIEWS:

Larroque, Enrique. *El Hogar*, 13 May 1949 (in item 167)

34 String Quartet No. 1, op. 20

COMPOSED: 1948

PREMIERE: 24 October 1949, Asociación Wagneriana (Buenos Aires), Cuarteto Mozart

INSTRUMENTATION: 2 vn, va, vc

MOVEMENTS:

I Allegro violento ed agitato

II Vivacissimo

III Calmo e poetico

IV Allegramente rustico

TIMING: 20 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio "Carlos López Buchardo" of the Asociación Wagneriana (Buenos Aires, 1948); this piece was

performed at the 25th International Society for Contemporary Music (ISCM) Festival in Frankfurt (1951)

PERFORMANCE RESOURCES: study score, full score, and parts published by B&H

SOURCES FOR FURTHER STUDY: secondary sources: item 258

REVIEWS (Buenos Aires premiere):

"Hubo ayer intensa actividad musical." *La Prensa*, 25 October 1949, p. 9

REVIEWS (ISCM performance):

Melos, August 1951 (in item 167)

Silbermann, Alphonse. *Buenos Aires Musical*, 6(97) (1951) (item 372)

35 *Nace la libertad* (Freedom is Born)

GENRE: film score

COMPOSED: 1949

DIRECTOR: Julio Saraceni

RELEASE DATE: 7 July 1949

INSTRUMENTATION: 2.2.2.2–3.3.2.1, timp, perc, harp, str, 2 quenás, gtr, charango

MANUSCRIPT SOURCES: PSS¹⁵

REMARKS: awarded the Premio de la Academia de Artes y Ciencias Cinematográficas de la Argentina (1949) and the Premio de la Asociación de Cronistas Cinematográficos de la Argentina (1949)

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

36 *Pampeana no. 2, rapsodia para cello y piano*, op. 21

GENRE: chamber music

COMPOSED: 1950

PREMIERE: 8 May 1950, Asociación Wagneriana (Buenos Aires), Aurora Nátola (vc) and Donato O. Colacelli (pf)

INSTRUMENTATION: vc, pf

MOVEMENTS:

Lento e rubato—Allegro—Lento ed esaltato—Allegro vivace

DEDICATION: Edmund Kurtz and Aurora Nátola

TIMING: 9 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: presumed lost

ARRANGEMENTS: solo vc and orchestra (Mario di Bonaventura)

REMARKS: the term "pampeana" refers to the central Plains region of Argentina; this is the second in a series of three works to bear such a title

PERFORMANCE RESOURCES: Aurora Nátola-Ginastera edited the cello part in the latest B&H edition of the score (which may be specially

ordered from the publisher); conductor's score and parts for the di Bonaventura arrangement available through B&H rental
 SOURCES FOR FURTHER STUDY: secondary sources: items 264, 302, 390

37 *El puente* (The Bridge)

GENRE: film score
 COMPOSED: 1950
 DIRECTOR: Carlos Gorostiza
 RELEASE DATE: 1 September 1950
 INSTRUMENTATION: 1.0.2.0–2.2.2.0, timp, perc, harp, str (no va)
 MANUSCRIPT SOURCES: PSS
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

38 Piano Sonata No. 1, op. 22

COMPOSED: 1952
 PREMIERE: 29 November 1952, Pittsburgh International Festival, Carnegie Music Hall, Pittsburgh, Johana Harris
 INSTRUMENTATION: pf
 MOVEMENTS:

- I Allegro marcato
- II Presto misterioso
- III Adagio molto appassionato
- IV Ruvido ed ostinato

DEDICATION: Johana and Roy Harris
 TIMING: 16 minutes
 PUBLICATION: Barry, B&H
 MANUSCRIPT SOURCES: PSS
 REMARKS: commissioned by the Carnegie Institute and the Pennsylvania College for Women; later performed at the 27th ISCM Festival, Oslo, 1953
 PERFORMANCE RESOURCES: published by B&H as an individual piece and as part of the volume, *Alberto Ginastera: The Piano Collection*
 SOURCES FOR FURTHER STUDY: secondary sources: items 164, 193, 213, 260, 262, 263, 265, 266, 270, 273, 281, 283, 287, 289, 291, 292, 295, 301, 302, 304
 REVIEWS (ISCM performance):

Badings, Henk, *Elseviers* (Holland), 1953 (in item 167)
 Stuckenschmidt, H. H. *Die Neue Zeitung* (Berlin), 1953 (in item 167)

39 *Facundo: el tigre de los llanos* (Facundo: The Tiger of the Plains)

GENRE: film score
 COMPOSED: 1952

DIRECTOR: Miguel P. Tato

RELEASE DATE: 1952

INSTRUMENTATION: 2.1.2.1–2.3.2.0, timp, perc, harp, str, quena, gtr, v

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio de la Academia de Artes y Ciencias Cinematográficas de la Argentina (1952) and the Premio de la Asociación de Cronistas Cinematográficos de la Argentina (1952)

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

40 *Variaciones concertantes*, op. 23

GENRE: orchestral music

COMPOSED: 1953

PREMIERE: 2 June 1953, Orquesta de la Asociación "Amigos de la Música," cond. Igor Markevitch

INSTRUMENTATION: 2.1.2.1–2.1.1.0, timp, harp, str

MOVEMENTS:

- I "Tema per violoncello ed arpa"
- II "Interludio per corde"
- III "Variazione giocosa per flauto"
- IV "Variazione in modo di scherzo per clarinetto"
- V "Variazione drammatica per viola"
- VI "Variazione canonica per oboe e fagotto"
- VII "Variazione ritmica per trombe e trombone"
- VIII "Variazione in modo di moto perpetuo per violino"
- IX "Variazione pastorale per corno"
- X "Interludio per fiati"
- XI "Ripresa dal tema per contrabasso"
- XII "Variazione finale in modo di rondo per orchestra"

DEDICATION: Leonor Hirsch de Caraballo and Igor Markevitch

TIMING: 21 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Asociación Amigos de la Música of Buenos Aires; received an honorable mention from the Buenos Aires Circulo de Criticos Musicales and from the Argentine journal *Polifonia*; awarded the Premio Cinzano Bicentenario (1957); this work is frequently performed as a ballet

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 201, 202, 243, 263, 276, 297, 301, 302, 390

REVIEWS:

Mastrogrianni, Miguel. *La Razón*, 3 June 1953 (in item 167)

41 *Caballito criollo* (Little Native Horse)

GENRE: film score

COMPOSED: 1953

DIRECTOR: Ralph Pappier

RELEASE DATE: 26 November 1953

INSTRUMENTATION: 2.1.2.1–2.2.3.0, timp, pere, harp, 2 gtr, str

MANUSCRIPT SOURCES: PSS

REMARKS: awarded the Premio de la Asociación de Cronistas Cinematográficos de la Argentina, 1953

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

42 *Pampeana no. 3, pastoral sinfónica en tres movimientos*, op. 24

GENRE: symphonic triptych

COMPOSED: 1954, rev. 1967

PREMIERE: 20 October 1954, Louisville, Kentucky, Louisville Orchestra, cond. Robert Whitney

INSTRUMENTATION: 3.2.2.2–4.3.3.1, timp, perc (2 performers), harp, pf (= cel), str

MOVEMENTS:

- I Adagio contemplativo
- II Impetuosamente
- III Largo con poetica esaltazione

DEDICATION: Robert Whitney and the Louisville Symphony Orchestra
TIMING: 17 minutes

PUBLICATION: Barry (reflects the 1954 version); B&H (incorporates the 1967 revisions)

MANUSCRIPT SOURCES: Louisville Orchestra Records, University of Louisville (original manuscript); PSS (incomplete)

ARRANGEMENTS: II "Impetuosamente" for band (Greg Bimm)

REMARKS: the term "pampeana" refers to the central Plains region of Argentina; this is the last in a series of three works to bear such a title; the piece was commissioned by the Louisville Orchestra and later performed at the 30th ISCM Festival in Stockholm, 1956

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental; B&H has also published the conductor's score and parts for the band arrangement, "Impetuosamente"

SOURCES FOR FURTHER STUDY: secondary sources: items 302, 390

REVIEWS (Louisville premiere):

Anderson, Dwight. "Louisville Orchestra's Opening Concert Called Best Yet." *Louisville Courier-Journal*, 21 October 1954, sec. 1, p. 13

Beirfield, Abby. "Strengthened Orchestra Displays Skill at Opening."
Louisville Times, 21 October 1954, p. 10

REVIEWS (Second Latin American Music Festival, Caracas):
 Taubman, Howard. *New York Times*, 21 March 1957 (item 374)

43 *Su seguro servidor* (Your Devoted Servant)

GENRE: film score
 COMPOSED: 1954
 DIRECTOR: Edgardo Togni
 RELEASE DATE: 9 September 1954
 INSTRUMENTATION: 2.1.2.1–2.2.2.0, timp, perc, harp, pf (= cel), str
 MANUSCRIPT SOURCES: PSS¹⁶
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

44 *Los maridos de mamá* (My Mother's Husbands)

GENRE: film score
 COMPOSED: 1956
 DIRECTOR: Edgardo Togni
 RELEASE DATE: 5 April 1956
 INSTRUMENTATION: 2.1.2.1–2.3.3.0, timp, perc, harp, str
 MANUSCRIPT SOURCES: PSS
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

45 *Enigma de mujer* (The Enigma of Women)

GENRE: film score
 COMPOSED: 1956
 DIRECTOR: Enrique Cahen Salaberry
 RELEASE DATE: 27 September 1956
 INSTRUMENTATION: 2.1.2.1–2.2.2.0, str
 MANUSCRIPT SOURCES: PSS
 SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

46 Harp Concerto, op. 25

COMPOSED: 1956–65, rev. 1968
 PREMIERE: 18 February 1965, Philadelphia, Nicanor Zabaleta and the
 Philadelphia Orchestra, cond. Eugene Ormandy
 INSTRUMENTATION: harp solo, 2.2.2.2–2.2.0.0, timp, perc (4 performers),
 cel, str
 MOVEMENTS:

- I Allegro giusto
- II Molto moderato
- III Liberamente capriccioso—Vivace

DEDICATION: Edna Phillips

TIMING: 23 minutes

PUBLICATION: B&H (the published edition reflects Ginastera's 1968 revisions)

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by Samuel Rosenbaum for harpist Edna Phillips

PERFORMANCE RESOURCES: harp part, harp and piano reduction, and study score published by B&H; conductor's score and parts available from B&H rental

REVIEWS:

de Schauensee, Max. "Nicanor Zabaleta Shows Versatility of Harp in Phila. Orchestra Program." *Philadelphia Evening Bulletin*, 19 February 1965, B-31

Webster, Daniel. "Fresh Idcas Flow from Harp Concerto." *Philadelphia Inquirer*, 19 February 1965

47 *Primavera de la vida* (Springtime of Life)

GENRE: film score

COMPOSED: 1957 or 1958

DIRECTOR: Arne Mattsson

RELEASE DATE: 6 February 1958

INSTRUMENTATION: v, chor, gtr, str orch

MANUSCRIPT SOURCES: PSS

REMARKS: co-produced in Swedish under the title *Livets vår*

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

48 String Quartet No. 2, op. 26

COMPOSED: 1958, rev. 1968

PREMIERE: 19 April 1958, First Inter-American Music Festival, Coolidge Auditorium of the Library of Congress, Washington, DC, Juilliard String Quartet

INSTRUMENTATION: 2 vn, va, vc

MOVEMENTS:

- I Allegro rustico
- II Adagio angoscioso
- III Presto magico
- IV Libero e rapsodico
- V Furioso

DEDICATION: Harold Spivacke

TIMING: 27 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: LC (original manuscript, 1958 version); Moldenhauer Archives at Houghton Library, Harvard University (short score of third movement, 1958 version); PSS (sketches and drafts, 1958 and 1968 versions)

REMARKS: commissioned by the Elizabeth Sprague Coolidge Foundation; later performed at the 33rd ISCM Festival in Rome, 1959; the original version of the work quotes the "Triste" from the *Cinco canciones*, op. 10, no. 2, but Ginastera deleted this reference in his 1968 revision

PERFORMANCE RESOURCES: study score, full score, and parts published by B&H; all printed editions from 1968 forward reflect Ginastera's revisions

SOURCES FOR FURTHER STUDY: secondary sources: items 164, 236, 258, 267, 297, 301, 302

REVIEWS:

Briner, Andrés. *Melos*, August 1958 (in item 167)

Chase, Gilbert. *Boletín Interamericano de Música*, 6 (1958) (item 184)

Hume, Paul. "Premiere Concert Given by Quartets." *Washington Post*, 20 April 1958, A-22

Lowens, Irving. *Musical Quarterly*, 44(3) (1958) (item 357)

Taubman, Howard. *New York Times*, 20 April 1958 (item 375)

49 *El límite* (The Limit)

GENRE: incidental music

COMPOSED: 1958

LITERARY SOURCES: tragedy by Alberto Zavalia

PREMIERE: 9 June 1958, Théâtre des Nations (now Théâtre de la Ville), Paris, dir. Alberto Zavalia

INSTRUMENTATION: str

MANUSCRIPT SOURCES: PSS

50 *Hay que bañar al nene* (You Have to Bathe the Baby)

GENRE: film score

COMPOSED: 1958

DIRECTOR: Edgardo Togni

RELEASE DATE: 12 June 1958

INSTRUMENTATION: 2.1.2.1–2.2.0.0, timp, perc, cel, harp, str

MANUSCRIPT SOURCES: PSS

SOURCES FOR FURTHER STUDY: secondary sources: items 244, 245

51 *Cantata para América mágica* (Cantata for Magic America), op. 27

COMPOSED: 1960

LITERARY SOURCES: pre-Columbian texts compiled by the composer with the assistance of Mercedes de Toro

PREMIERE: 30 April 1961, Second Inter-American Music Festival, Washington, DC, Raquel Adonaylo (sop) and the National Symphony Orchestra, cond. Howard Mitchell

INSTRUMENTATION: dramatic sop, timp (2 performers), perc (11 performers), cel, 2 pf; includes a considerable number of Latin American instruments

MOVEMENTS:

- I "Preludio y canto a la aurora" (Prelude and Song of Dawn)
- II "Nocturno y canto de amor" (Nocturne and Love Song)
- III "Canto para la partida de los guerreros" (Song for the Warriors' Departure)
- IV "Interludio fantástico" (Fantasy Interlude)
- V "Canto de agonía y desolación" (Song of Agony and Desolation)
- VI "Canto de la profecía" (Song of Prophecy)

DEDICATION: Paul Fromm

TIMING: 25 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: PSS; copy of the original manuscript at the Hopkins Center Collection, Dartmouth College

REMARKS: commissioned by the Fromm Music Foundation

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: correspondence between Ginastera and Henri Barraud at the PSS; secondary sources: items 189, 191, 194, 195, 203, 206, 251, 271, 302

REVIEWS:

Crowder, Charles. "Washington, D. C.: Inter-American Fete." *Musical America* 71(6) (1961): 21

Hume, Paul. *Washington Post*, 1 May 1961 (item 353)

Lowens, Irving. *Musical Quarterly*, 47(4) (1961) (item 358)

Lowens, Irving. *Washington Evening Star*, 1 May 1961 (item 362)

52 *A María el corazón* (Unto Mary, I Give My Heart)

GENRE: incidental music

COMPOSED: 1960

LITERARY SOURCES: Alberto de Zavalía after a Spanish sacred play of Calderón de la Barca

PREMIERE: 1960, Congreso Mariano Internacional, dir. Jorge Petraglia

MANUSCRIPT SOURCES: presumed lost

53 Piano Concerto No. 1, op. 28

COMPOSED: 1961

PREMIERE: 22 April 1961, Second Inter-American Music Festival, Washington, DC, João Carlos Martins and the National Symphony Orchestra, cond. Howard Mitchell

INSTRUMENTATION: pf solo, 3.3.4.3–4.3.3.1, timp, perc (5 performers), cel harp, str

MOVEMENTS:

- I Cadenza e varianti
- II Scherzo allucinante
- III Adagissimo
- IV Toccata concertata

DEDICATION: to the memory of Serge and Natalie Koussevitzky

TIMING: 25 minutes

PUBLICATION: Barry, B&H

MANUSCRIPT SOURCES: LC (original manuscript), PSS (sketches, drafts)

REMARKS: commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress

PERFORMANCE RESOURCES: study score and two-piano reduction published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 260, 269, 274, 290, 298, 302

REVIEWS:

Hume, Paul. *Washington Post*, 23 April 1961 (item 351)Kolodin, Irving. "Music to My Ears: Concerto for Piano and Orchestra." *Saturday Review*, 6 May 1961, p. 42Lowens, Irving. *Musical Quarterly*, 47(4) (1961) (item 358)———. *Washington Evening Star*, 24 April 1961 (item 360)54 *La doncella prodigiosa* (The Incredible Young Maiden)

GENRE: incidental music

COMPOSED: 1961

LITERARY SOURCES: mystery by Zavalia

PREMIERE: 1961, Teatro Nacional de Comedia, dir. Fernando Labat

INSTRUMENTATION: ob, tpt, str

MANUSCRIPT SOURCES: PSS

55 Quintet, op. 29

GENRE: piano quintet

COMPOSED: 1963

PREMIERE: 13 April 1963, Teatro La Fenice, Venice, Quintetto Chigiano

INSTRUMENTATION: pf, 2 vn, va, vc

MOVEMENTS:

- I Introduzione
- II Cadenze I per viola e violoncello
- III Scherzo fantastico
- IV Cadenze II per due violini
- V Piccola musica notturna
- VI Cadenza III per pianoforte
- VII Finale

DEDICATION: Jeanette Arato de Erize and the Quintetto Chigiano

TIMING: 20 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS; LC¹⁷

REMARKS: commissioned by the Mozarteum Argentino for the Quintetto Chigiano of Siena

PERFORMANCE RESOURCES: full score and parts published by B&H; also available through B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 254, 267, 285, 392

REVIEWS:

Avenire d'Italia (Venice), 16 April 1963 (in item 167)

Messinis, Mario. *Il Gazzettino* (Venice), 16 April 1963 (in item 167)

56 Violin Concerto, op. 30

COMPOSED: 1963

PREMIERE: 3 October 1963, Philharmonic Hall, Lincoln Center, Ruggiero Ricci (vn) and the New York Philharmonic, cond. Leonard Bernstein

INSTRUMENTATION: vn solo, 3.3.4.3–4.3.3.1, timp, perc (6 performers), cel, harp, str

MOVEMENTS:

- I Cadenza e Studi
- II Adagio per 22 solisti
- III Scherzo pianissimo e perpetuum mobile

DEDICATION: Leonard Bernstein, the New York Philharmonic, and Ruggiero Ricci

TIMING: 28 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the New York Philharmonic in celebration of its inaugural season at the Lincoln Center for the Performing Arts

PERFORMANCE RESOURCES: study score and violin-piano reduction published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 267, 268, 302

REVIEWS:

Ericson, Raymond. "Philharmonic Gives First Performance of Ginastera Concerto." *New York Times*, 4 October 1963, L-30

Kolodin, Irving. "Music to My Ears: A Concerto of Quality—Joan at the Stake." *Saturday Review*, 19 October 1963, p. 47

"New Works." *Music Journal* 21(8) (1963): 67

Salzman, Eric. "Peripatetic Philharmonic." *New York Herald Tribune*, 4 October 1963

57 *Don Rodrigo*, op. 31

GENRE: opera in three acts

COMPOSED: 1963-64

LITERARY SOURCES: Alejandro Casona after a medieval Spanish legend

PREMIERE: 24 July 1964, Teatro Colón, cond. Bruno Bartoletti, stage dir. Jorge Petraglia; New York premiere: 22 February 1966, New York City Opera, New York State Theater, Lincoln Center, cond. Julius Rudel, stage dir. Tito Capobianco

INSTRUMENTATION: 2 sop, 2 mez, alto, 2 ten, 3 bar, 2 bass, 2 children's roles, chorus, 3.3.3.3-6.4.4.1, timp (2 performers), perc (6 performers), 25 bells, cel, mand, harp, str, 12 offstage hn, 8 offstage tpt

DEDICATION: Mercedes de Toro

TIMING: 104 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS (incomplete)

REMARKS: commissioned by the Municipality of Buenos Aires

PERFORMANCE RESOURCES: vocal score published by B&H, conductor's score and parts available from B&H rental; the opera has been translated into English, French, and German

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Julius Rudel and Tito Capobianco at the PSS; secondary sources: items 148, 149, 208, 210, 212, 215, 217, 233, 253, 255, 282, 293, 309, 311, 315, 389, 396

REVIEWS (Buenos Aires premiere):

D'Urbano, Jorge. "*Don Rodrigo* de Alberto Ginastera en el Colón." *El Mundo*, 27 July 1964, p. 15

"En el Teatro Colón se dió a conecer la ópera *Don Rodrigo*." *La Nación*, 26 July 1964

F., O. "El estreno de *Don Rodrigo*." *La Prensa*, 26 July 1964, p. 18

"Noble y vigorosa recreación en *Don Rodrigo*." *Clarín*, 26 July 1964, p. 30

Valenti Ferro, Enzo. *Buenos Aires Musical*, 19(311) (1964) (item 378)
 Viale Paz, Julio. "Don Rodrigo de Alberto Ginastera es una creación de sólidos valores." *La Razón*, 25 July 1964 (in item 167)
 Vincent, John. "Ginastera's *Don Rodrigo*." *New York Times*, 9 August 1964, X-11

REVIEWS (New York premiere):

Biancolli, Louis. *New York World Telegram & Sun*, 23 February 1966
 Goldman, Richard Franko. *Musical Quarterly*, 52(3) (1966) (item 348)
 Johnson, Harriett. "Brilliant Opening at State Theater." *New York Post*, 23 February 1966, p. 57
 M[erkling], F[rank]. "New York." *Opera News* 30(21) (1966): 30
Music Journal (May 1966)
 Rich, Alan. *New York Herald Tribune*, 23 February 1966 (item 368)
 Sargeant, Winthrop. "Musical Events." *New Yorker*, 5 March 1966, pp. 154-56
 Schonberg, Harold C. "Music: City Opera Company Sparkles in Its Rich New Setting." *New York Times*, 23 February 1966, L-42

58 *Sinfonía de "Don Rodrigo,"* op. 31a

GENRE: dramatic symphony based on the opera

COMPOSED: 1964

LITERARY SOURCES: Alejandro Casona after a medieval Spanish legend

PREMIERE: 31 October 1964. Madrid, Sofía Bandín and the Orquesta Nacional de España, cond. Rafael Frühbeck de Burgos

INSTRUMENTATION: sop solo, orchestra: 4.4.4.4-6.4.4.1, timp, perc (6 performers), cel, mand, harp, str, 25 bells; Ginastera also specified his preference for an additional 4-8 offstage hn and 4-8 offstage tpt

MOVEMENTS:

- I Musica notturna ed aria I
- II Musica tragica ed aria II
- III Musica elegiaca ed aria III

DEDICATION: Instituto de Cultura Hispánica de Madrid

TIMING: 25 minutes

MANUSCRIPT SOURCES: PSS; copies of the original manuscript are found in the Hopkins Center Collection of Dartmouth College and at the University of Pennsylvania

REMARKS: commissioned by the Instituto de Cultura Hispánica de Madrid for the Primer Festival de Música de América y España; consists of three excerpts from the opera, cast within a symphonic structure; later performed at the Third Inter-American Music Festival in Washington

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

REVIEWS:

Fernández Cid, Antonio. *Informaciones* (Madrid), 2 November 1964 (in item 167)

Lowens, Irving. *Musical Quarterly* 51(3) (1965) (item 359)

Ruiz Coca, Fernando. *El Alcázar* (Madrid), 3 November 1964 (in item 167)

Sopeña, P. Federico. *A.B.C.* (Madrid), 3 November 1964 (in item 167)

59 *Cantata Bomarzo*, op. 32

COMPOSED: 1964

LITERARY SOURCES: Manuel Mujica Láinez, after an Italian Renaissance subject, translated into English for the premiere in the United States by Rolando Cosa Picazo

PREMIERE: 1 November 1964, Washington, DC, Robert Stattel (narrator), Robert Murray (bar), and members of the National Symphony Orchestra, cond. Walter Hendl

INSTRUMENTATION: narrator, solo bar, 1.1.1.1–1.1.1.0, perc (2 performers), harp, hpd, pf (= cel), 0.0.2.(1 = viola d'amore)2.2

MOVEMENTS:¹⁸

- I "Prose 1: The Horoscope"
- II "Canto 1: The Metaphysical Anxiety"
- III "Prose 2: The Portrait"
- IV "Canto 2: In Search of Love"
- V "Prose 3: The Monsters of the Sacred Forest"
- VI "Canto 3: Eternity of Bomarzo"

DEDICATION: Rosemary and Harold Spivacke

TIMING: 26 minutes

MANUSCRIPT SOURCES: LC (original manuscript); PSS (sketches); IU has a copy of the original

REMARKS: commissioned by the Elizabeth Sprague Coolidge Foundation in Honor of the 100th Anniversary of the Birth of Elizabeth Sprague Coolidge; this work was performed at the 39th ISCM Festival in Madrid (1965); the composer further developed the subject of this cantata into his full-length opera, *Bomarzo*, op. 34

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental; this work is available in English, Spanish, French, Italian, and German

SOURCES FOR FURTHER STUDY: Ginastera discusses this work extensively with Harold Spivacke in letters housed in the collection entitled

"Music Division, Old Correspondence" at the LC; see also Ginastera's correspondence with Robert Dunand and Harold Spivacke at the PSS; secondary sources: item 161

REVIEWS:

Margrave, Wendell. "Current Chronicle: Washington, D.C." *Musical Quarterly* 51(2) (1965): 409–13

Rich, Alan. "The Coolidge Festival—A Weekend of Superb Performances." *New York Herald Tribune*, 2 November 1964, p. 17

Schonberg, Harold C. "Music: Fete Hears a Ginastera Work." *New York Times*, 2 November 1964

Thorpe, Day. "Washington, D.C./Coolidge Festival." *Musical America* 84(10) (1964): 64

60 *Concerto per corde* (Concerto for Strings), op. 33

COMPOSED: 1965. rev. 1967

PREMIERE: 14 May 1966, Third Latin American Music Festival, Caracas, Venezuela, Philadelphia Orchestra, cond. Eugene Ormandy

INSTRUMENTATION: str orch

MOVEMENTS:

- I "Variazioni per i solisti"
- II "Scherzo fantastico"
- III "Adagio angoscioso"
- IV "Finale furioso"

DEDICATION: Inocente Palacios

TIMING: 23 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS; Ormandy's copy of the 1965 ms at the Eugene Ormandy Archive, University of Pennsylvania

REMARKS: commissioned by the Instituto Nacional de Cultura y Bellas Artes of Venezuela; based on a revised and reordered orchestration of four of the five movements from Ginastera's Second String Quartet, op. 26; two versions of the *Concerto per corde* exist: (1) the original composition (1965), based on the first version of the string quartet; and (2) the revised concerto (1967) that incorporated Ginastera's changes

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: items 164, 232, 301

61 *Bomarzo*, op. 34

GENRE: opera in two acts

COMPOSED: 1966–67

LITERARY SOURCES: Manuel Mujica Láinez

PREMIERE: 19 May 1967, Opera Society of Washington, Lisner Auditorium, Washington DC, cond. Julius Rudel, stage dir. Tito Capobianco; Buenos Aires premiere: 29 April 1972, Teatro Colón, cond. Antonio Tauriello, stage dir. Tito Capobianco

INSTRUMENTATION: sop, mez, alto, alto (or ten), ten, 4 har, bass, 4 children (1 singing + 3 speaking roles), mime, dancer, chorus, 2.2.2.2-3.3.3.0, timp, perc (3 performers), mand, harp, hpd, pf (= cel), str (1 va = viola d'amore, 1 ve = viola da gamba)

DEDICATION: Mr. and Mrs. Hobart Spalding

TIMING: 160 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by Hobart Spalding for the Opera Society of Washington; the performance of the work was banned in Buenos Aires until 29 April 1972, when it was premiered at the Teatro Colón

PERFORMANCE RESOURCES: Spanish-English and Spanish-German librettos published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Tito Capobianco, Lord Harewood, Don Hatwell, Manuel Mujica Láinez, Julius Rudel, and Hobart Spalding at the PSS; secondary sources: items 146, 150, 153, 155, 161, 172, 177, 178, 179, 196, 198, 199, 200, 214, 216, 221, 241, 252, 309, 311, 312, 345, 346, 364, 365, 396

REVIEWS (Washington premiere):

de Schauensee, Max. "America: Washington." *Opera* (London) 18(8) (1967): 669-70

D'Urbano, Jorge. *Panorama*, 50 (1967) (item 345)

Giménez, Alberto Emilio. "Affirma *Bommarzo* la presencia de un operista de alto rango." *La Nación*, 7 June 1967, p. 23

Hughes, Allen. "Ginastera's *Bommarzo* Is Given World Premiere in Washington." *New York Times*, 21 May 1967, L-83

Hume, Paul. *Washington Post*, 20 May 1967 (item 350)

———. *Washington Post*, 28 May 1967 (item 352)

Lowens, Irving. *Washington Evening Star*, 20 May 1967 (item 361)

M[erklings], F[rank]. "Washington." *Opera News* 31(27) (1967): 21

Robertson, Nan. *New York Times*, 28 May 1967 (item 369)

REVIEWS (New York premiere):

J. S. "New York." *Opera News* 32(24) (1968): 28

Kolodin, Irving. "Music to My Ears: The Sight and Sound of Ginastera's *Bommarzo*." *Saturday Review*, 30 March 1968

Rich, Alan. "The Confusion of Tongues." *New York Magazine*, 15 April 1968, p. 58

Schonberg, Harold C. *New York Times*, 24 March 1968 (item 370)
 ——. "Opera: Ginastera's Not-So-Wicked *Bomarzo* Arrives Here." *New York Times*, 15 March 1968, L-28

Stevens, Denis. "New York." *Musical Times* 109(1504) (1968): 562–63

Weinstock, Herbert. "America: *Bomarzo* Fails to Shock." *Opera* (London) 19(5) (1968): 466–67+

REVIEWS (Buenos Aires premiere):

Bardin, Pablo Luis. *Tribuna Musical*, July 1972 (in item 172)
 "Bomarzo: obra importante y bella, en la apertura del Colón." *La Nación*, 2 May 1972

Camps, Pompeyo. "Bomarzo significa para el músico un especial avance de su lenguaje teatral." *La Opinión*, 2 May 1972

D'Urbano. "A mitad del camino." *Clarín*, 2 May 1972

F., O. "Bomarzo de Ginastera—Mujica-Láinez se estrenó en el Colón." *La Prensa*, 2 May 1972

Franze, Juan Pedro. "Bomarzo: su postergado estreno y las melancolías milagrosas del refinamiento estético." *Buenos Aires Musical* 27(437) (1972), pp. 1–2

Marey, Fred. "At Last—Brilliant *Bomarzo*." *Buenos Aires Herald*, 2 May 1972

Suárez Urtubey, Pola. "La ópera más deseada." *Panorama*, 11 May 1972, p. 55

SEE ALSO: items 161, 172, 177, 196

62 *Music from Bomarzo*, op. 34a

GENRE: suite from the opera

COMPOSED: 1967–70

PREMIERE: 17 December 1970, San Antonio Symphony, cond. Julius Rudel

INSTRUMENTATION: 2.2.3.2–3.3.3.0, timp, pere (3 performers), mand, harp, hpd, pf (= cel), str, optional sop (instead of cl 3)

TIMING: 25 minutes

MANUSCRIPT SOURCES: PSS has a diagram of the pieces that Ginastera extracted from the opera

REMARKS: originally Ginastera elaborated a work entitled the *Bomarzo Suite* (which included choral numbers), but, under Julius Rudel's advice, he revised the piece as a purely instrumental composition, which Rudel premiered with the San Antonio Symphony under the title, *Music from Bomarzo*. The B&H catalog erroneously references a "first performance (version with chorus)" at the University of Michigan.¹⁹ However, careful consultation of the program shows that this concert was not a premiere of the

earlier version of the suite, but instead a performance of two *a cappella* choral pieces drawn from the opera

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources: item 371

REVIEWS:

Pincus, Robert. "Rudel-Conducted Concert Gives 'Wildest Expression of Music.'" *San Antonio News*, 18 December 1970, 2-C

63 *Estudios sinfónicos*, op. 35

GENRE: orchestral music

COMPOSED: 1967, rev. ca. 1970, rev. 1984 (posthumous)

PREMIERE: 31 March 1968, Vancouver, Canada, Vancouver Symphony Orchestra, cond. Meredith Davies

INSTRUMENTATION: 3.3.3.3-4.4.4.0, timp, perc (3 performers), harp, pf (= cel), str

MOVEMENTS:

- I "Para el modo festivo" (For a Festive Mood)
- II "Para los movimientos aligeros" (For Winged Motions)
- III "Para las densidades" (For Densities)
- IV "Para una sola nota" (For a Single Note)
- V "Para los microtonos y las sonoridades insólitas" (For Microtones and Strange Sonorities)
- VI "Para el virtuosismo orquestal" (For Orchestral Virtuosity)

DEDICATION: Vancouver Symphony Orchestra and Meredith Davies

TIMING: 22 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Vancouver Symphony Orchestra in celebration of the Canadian Centennial; in its earliest version, this work consisted of nine movements: I "For a Festive Mood," II "For Winged Motions," III "For Densities," IV "For a Single Note," V "For Aleatoric Structures," VI "For Microtonal Complexes," VII "For an Elegiac Mood," VIII "For Strange Sonorities," and IX "For Orchestral Virtuosity." In the second version, consisting of seven movements, Ginastera reversed IV and V, combined VI and VIII, and deleted VII. The final (posthumous) set of corrections was based on his intention to eliminate the study, "Para los estructuras aleatorias" ("For Aleatoric Structures"), resulting in the six-movement structure annotated above.

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental division

SOURCES FOR FURTHER STUDY: secondary sources: item 238

REVIEWS:

Cludera, Lawrence. "Davies' Inspired Leadership Does Alberto Proud." *Vancouver Province*, 1 April 1968, p. 23

Sunter, Robert. "Ginastera's Sinfónicos Rated Triumph for VSO, Davies." *Vancouver Sun*, 1 April 1968, p. 14

64 Cello Concerto No. 1, op. 36

COMPOSED: 1968, rev. 1978

PREMIERE: 7 July 1968, Dartmouth College, Paul Olefsky and the Dartmouth Symphony Orchestra, cond. Mario di Bonaventura

INSTRUMENTATION: vc solo, 3.3.3.3–4.4.4.0, timp, perc (3 performers), cel, harp, str

MOVEMENTS:

I Adagio molto appassionato

II Presto sfumato—Trio notturnale—Presto sfumato

III Assai mosso ed esaltato—Largo amoroso

DEDICATION: Mario di Bonaventura

TIMING: 28 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by Mario di Bonaventura and the Hopkins Center "Congregation of the Arts" at Dartmouth College

PERFORMANCE RESOURCES: conductor's score, cello part (edited by Aurora Nátola-Ginastera), and orchestral parts available from B&H rental; cello-piano reduction in preparation

REVIEWS:

Blumenfeld, Harold. *St. Louis Post-Dispatch*, 18 August 1968 (item 341)

"Ginastera Première at Dartmouth." *Christian Science Monitor*, 9 July 1968

"Ginastera's Cello Concerto—Magnificent." *Washington Post*, 5 February 1978, F-3 (item 354)

Johnston, Stephen A. "Unveiled Work Uneven: Opera Study Evocative." *Dartmouth Summer News*, 9 July 1968²⁰

Lhiatsh, Peter. "Concert Review." *Granite State Gazette* (Lebanon, NH), 11 July 1968

Thornton, John R. "Ginastera Work a 'Cloud of Sound.'" *Press Herald* (Portland, ME), 10 July 1968

65 Toccata de Domenico Zipoli

GENRE: transcription

CREATED: 1970

PREMIERE: 1975, Salón Dorado, Teatro Colón, Graciela Beretervide

INSTRUMENTATION: pf

DEDICATION: Adriana Bermann de Hirschler

TIMING: 5 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: based on Zipoli's *Sonata d'intavolatura*, part 1 (1716)

SOURCES FOR FURTHER STUDY: secondary sources: item 249

66 *Milena*, op. 37

GENRE: cantata

COMPOSED: 1971

LITERARY SOURCES: Kafka's letters to Milena Jesenska

PREMIERE: 16 April 1973, Denver, Phyllis Curtin and the Denver Symphony Orchestra, cond. by Brian Priestman

INSTRUMENTATION: sop solo, 3.3.3.3-4.4.4.1, timp, perc (4 performers), 2 harp, pf (= ecl), str

MOVEMENTS:

- I "Praeludium: De los fantasmas" (On Phantoms)
- II "Cantus I: Del Amor" (On Love)
- III "Prosa I: De los sueños" (On Dreams)
- IV "Cantus II: De las cartas" (On Letters)
- V "Prosa II: De celos y desesperanzas" (On Jealousy and Despair)
- VI "Cantus Finalis: Del infinito" (On the Infinite)

DEDICATION: Kenneth Holland

TIMING: 23 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Institute of International Education for the 50th Anniversary of the organization

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Phyllis Curtin and Brian Priestman at the PSS; secondary sources: item 238

REVIEWS:

Giffin, Glenn. "Denver Symphony's Best: *Milena* Powerfully Performed." *Denver Post*, 17 April 1973, pp. 61, 63

MacCluskey, Thomas. "World Premiere of Major Import." *Denver Rocky Mountain News*, 17 April 1973, p. 50

Young, Allen. "Denver: Ginastera Premiere." *High Fidelity and Musical America* 23(7) (1973): MA 22

67 *Beatriz Cenci*, op. 38

GENRE: opera in two acts

COMPOSED: 1971

LITERARY SOURCES: William Shand and Alberto Girri after Shelley, Stendhal, and Artaud

PREMIERE: 10 September 1971, John F. Kennedy Center for the Performing Arts, Washington, DC, cond. Julius Rudel, stage dir. Gerald Freedman

INSTRUMENTATION: 2 sop, mez, 3 ten, 2 bar, 3 bass, 2 speaking roles, chorus, 3.3.3.3–4.4.4.1, timp, perc (3 performers), cel, mand, harp, org, str

DEDICATION: Morris and Gwendolyn Cafritz Foundation and Mrs. Morris Cafritz, President of the Foundation

TIMING: 90 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Opera Society of Washington for the inauguration of the John F. Kennedy Center for the Performing Arts

PERFORMANCE RESOURCES: Spanish-English libretto published by B&H; conductor's score, vocal score, and parts available from B&H rental; the text is available in a French singing translation

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Gerald Freedman, Julius Rudel, William Shand, and Hobart Spalding at the PSS; secondary sources: items 173, 218, 219, 220, 222, 238, 309, 314, 396

REVIEWS:

"At JFK Center." *High Fidelity and Musical America* 21(12) (1971): MA 10–12, 31–32

de Schauensee, Max. "Washington." *Opera* (London) 22(11) (1971): 993–94

Hume, Paul. "A Bloody Tapestry Unfolds." *Washington Post*, 13 September 1971

Kolodin, Irving. "Music to My Ears: The Bernstein-Ginastera Premieres at the Kennedy Center." *Saturday Review*, 25 September 1971, pp. 74–75

Lagmanovich, David. "Crónica retrospectiva: *Beatrix Cenci* en Washington." *Buenos Aires Musical* 26(434) (1971), p. 3

Lowens, Irving. "A Hypnotic Opera of Evil." *Washington Evening Star*, 11 September 1971

———. "Washington." *Musical Times* 112(1546) (1971): 1192–93

Schonberg, Harold C. "The Kennedy Opera House Acoustics." *New York Times*, 11 September 1971, L-15

68 Piano Concerto No. 2, op. 39

COMPOSED: 1972

PREMIERE: 22 March 1973, Indianapolis, Indiana, Hilde Somer and the Indianapolis Symphony Orchestra, cond. Izler Solomon

INSTRUMENTATION: pf solo, 3.3.3.3–4.4.4.1, timp, perc (3 performers), harp, pf (= cel), str

MOVEMENTS:

- I 32 Variazioni sopra un accordo di Beethoven
- II Scherzo per la mano sinistra
- III Quasi una fantasia
- IV Cadenza e finale prestissimo

DEDICATION: Hilde Somer

TIMING: 35 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Indianapolis Symphony Orchestra for Hilde Somer

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Hilde Somer at the PSS

REVIEWS:

Belt, Byron. "Indianapolis, Somer: Ginastera." *High Fidelity and Musical America* 23(8) (1973): MA 17-18

Lowens, Irving. "A Brilliant Recital." *Washington Evening Star and Daily News*, 9 April 1973

Patrick, Corbin. "ISO Features World Premiere." *Indianapolis Star*, 23 March 1973

Stall, Charles. "Miss Somer Woos with Ginastera Concerto." *Indianapolis News*, 23 March 1973

69 String Quartet No. 3, op. 40

COMPOSED: 1973, rev. 1978

LITERARY SOURCES: I Juan Ramón Jiménez, "La música" (Music); III Federico García Lorca, "Canción de Belisa" from *Amor de Don Perlimplín con Belisa en su jardín* (Belissa's Song from The Love of Don Perlimplín and Belissa in the Garden); IV Rafael Alberti, "Morir al sol" (To Die under the Sun); V Juan Ramón Jiménez, "Ocaso" (Sunset)

PREMIERE: 4 February 1974, Dallas, Texas, Benita Valente (sop) and the Juilliard String Quartet

INSTRUMENTATION: sop, 2 vn, va, vc

MOVEMENTS:

- I "Contemplativo"
- II "Fantastico"
- III "Amoroso"
- IV "Drammatico"
- V "Di nuovo contemplativo"

DEDICATION: in memory of John Rosenfield

TIMING: 25 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: Dallas Public Library (has the original manuscript and materials related to the commission and premiere of the work); PSS (sketches, copies)

REMARKS: commissioned by the Dallas Public Library and the Dallas Chamber Music Society

PERFORMANCE RESOURCES: study score, full score, and parts published by B&H

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with George Henderson, Dorothea Kelley, Robert Mann, and Benita Valente at the PSS

REVIEWS:

Ardoín, John. "Ginastera Premiere: Quartet No. 3." *High Fidelity and Musical America* 24(5) (1974): MA 26–28²¹

Chism, Olin. "Concert in Review: A Big Success for Ginastera." *Dallas Times Herald*, 5 February 1974

70 *Puñeña* no. 1, op. 41

COMPOSED: 1973–

INSTRUMENTATION: fl

MANUSCRIPT SOURCES: PSS (sketches)

REMARKS: the word "Puñeña" in the title refers to the high plains region of the Andes; Ginastera intended the work as the first in a series of three *Puñeñas*, but did not complete this composition

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Jorge Caryevschi and Paula Robison at the PSS

71 *Serenata*, op. 42

COMPOSED: 1973

LITERARY SOURCES: Pablo Neruda, *Veinte poemas de amor y una canción desesperada*

PREMIERE: 18 January 1974, Lincoln Center Chamber Music Society, Alice Tully Hall, New York, Aurora Nátola-Ginastera (ve), Justino Díaz (bar), Alberto Ginastera (cond)

INSTRUMENTATION: ve solo, bar solo, 1.1.1.1–1.0.0.0, perc (2 performers), harp, db

MOVEMENTS:

- I Poético (Poetic)
- II Fantástico (Fantastic)
- III Dramático (Dramatic)

DEDICATION: Aurora Nátola-Ginastera

TIMING: 30 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Chamber Music Society of Lincoln Center

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Charles Wadsworth at the PSS; secondary sources: item 277

REVIEWS:

Cox, "Tully Hall." *Music Journal* 32(3) (1974): 50

Hughes, Allen. "Music: New Ginastera." *New York Times*, 21 January 1974

Kimball, Robert. "Ginastera Work Premieres at Tully Hall." *New York Post*, 19 January 1974

Kolodin, Irving. *Saturday Review World*, 9 March 1974 (item 355)

72 *Turbae ad passionem gregorianam*, op. 43

GENRE: Passion music

COMPOSED: 1974

LITERARY SOURCES: from the Vulgate Bible and Liber Usualis (Latin)

PREMIERE: 20 March 1975, Academy of Music, Philadelphia, Mendelssohn Club Chorus and the Philadelphia Orchestra, cond. Robert Page

INSTRUMENTATION: 3 Gregorian singers (ten, bar, bass-bar), boy's (or treble) chorus, SATB chorus, 3.3.3.3-4.4.4.1, timp, perc (4 performers), harp, pf (= cel), org, str

MOVEMENTS:

I "Solemnis introitus in Ierusalem"

II "Passio D. N. Iesu Christi"

III "Golgotha"

IV "Resurrectio D. N. Iesu Christi"

DEDICATION: Mendelssohn Club of Philadelphia and Robert Page

TIMING: 60 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Mendelssohn Club of Philadelphia for its Centennial Anniversary

PERFORMANCE RESOURCES: conductor's score, choral score, and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Louise Greenberg and Robert Page at the PSS; secondary sources: items 151, 174, 238, 280, 339

REVIEWS:

Felton, James. "Ginastera's *Turbae*: Very Passionate Passion." *Philadelphia Evening Bulletin*, 21 March 1975

Judd, Seymour. "Philadelphia." *Music Journal* 33(5) (1975): 39
 Kimball, Robert. "Story of Holy Week Told in Ginastera's *Turbæ*." *New York Post*, 25 March 1975, p. 26
 Webster, Daniel. "Fleeing Public Misses Greatness of *Turbæ*." *Philadelphia Inquirer*, 31 March 1975
 W[ebster], D[aniel]. "Philadelphia." *High Fidelity and Musical America* 25(7) (1975): MA 31

73 *Popol Vuh*, op. 44

GENRE: symphonic frescos

COMPOSED: 1975–

LITERARY SOURCES: based on the Quiché Mayan Book of Creation

PREMIERE: 7 April 1989, St. Louis, Missouri, St. Louis Symphony,
 cond. Leonard Slatkin

INSTRUMENTATION: 3.3.3.3–4.4.4.1, timp, perc (4 performers), 2 harp,
 pf (= cel), str

MOVEMENTS:

- I "La noche de los tiempos" (The Everlasting Night)
- II "El nacimiento de la tierra" (The Birth of the Earth)
- III "El despertar de la naturaleza" (Nature Awakens)
- IV "El grito de la creación" (The Cry of Creation)
- V "La gran lluvia" (The Great Rain)
- VI "La ceremonia mágica del maíz" (The Magic Ceremony
 of Indian Corn)
- VII "El sol, la luna, las estrellas" (The Sun, the Moon, the
 Stars)

DEDICATION: Eugene Ormandy and the Philadelphia Orchestra

TIMING: 25 minutes

MANUSCRIPT SOURCES: PSS (incomplete)

REMARKS: commissioned by the Philadelphia Orchestra

PERFORMANCE RESOURCES: I–VII exist in a performable state, but
 VIII remained incomplete at the time of the composer's death;
 conductor's score and parts available from B&H rental for
 I–VII

REVIEWS:

Wierzbicki, James. *St. Louis Post-Dispatch*, 10 April 1989 (item 379)

74 *Pumeña no. 2*, op. 45

GENRE: solo instrumental work

COMPOSED: 1976

PREMIERE: 2 May 1976, Paul Sacher's Seventieth Birthday Celebration,
 Zürich, Switzerland, Mstislav Rostropovich

INSTRUMENTATION: vc

MOVEMENTS:

- I "Harawi" (title refers to an Andean song)
- II "Wayno Karnavalito" (title refers to two Andean dances)

DEDICATION: Paul Sacher

TIMING: 9 minutes

PUBLICATION: B&H; facsimile ed. Universal (item 408)

MANUSCRIPT SOURCES: PSS

REMARKS: the *Puneña* no. 2 is one of a dozen pieces that Paul Sacher commissioned from twelve composers for his seventieth birthday; each of these works is based on a theme that musically inscribes the letters of Sacher's name (eS-A-C-H-E-Re); the word "Puneña" in the title of Ginastera's composition refers to the high Plains region of the Andes; the composer originally intended this piece as second in a series of three *Puñenas*, but only completed this one work

PERFORMANCE RESOURCES: B&H score (edited by Rostropovich); facsimile edition available from Universal

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Mstislav Rostropovich and Paul Sacher at the PSS; secondary sources: items 164, 254, 301

REVIEWS:

Briner, Andres. *Schweizerische Musikzeitung*, 116(4) (1976) (item 342)

- 75 *Glosses sobre temas de Pau Casals* (Glosses on Themes of Pau Casals), op. 46

GENRE: symphonic suite

COMPOSED: 1976, rev. 1978

PREMIERE: 14 June 1976, Centennial Casals Festival, San Juan, Puerto Rico, Orquesta Juvenil Interamericana, cond. Alexander Schneider

INSTRUMENTATION: str orch, str quintet (2 vn, va, vc, db) in the distance

MOVEMENTS:

- I "Introducciò" (Introduction)
- II "Romanç" (Romance)
- III "Sardanes" (named after the Catalan dance)
- IV "Cant" (Song)
- V "Conclusiò delirant" (Delirious Conclusion)

DEDICATION: in memory of Pau Casals

TIMING: 15 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: based on Catalan melodies arranged by Casals; this work was commissioned by the Festival Casals of Puerto Rico and the Puerto Rico Bicentennial Commission; during the San Juan

premiere, the work was heard in an incomplete version, with the order of movements III–IV reversed; late in 1976, Ginastera revised the work into the format noted above; in 1977, he re-elaborated a new setting of the Glosses for full orchestra (op. 48).

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Alexander Schneider at the PSS

76 Guitar Sonata, op. 47

COMPOSED: 1976, rev. 1977–78, rev. 1981

PREMIERE: 27 November 1976, Lisner Auditorium, Washington, DC, Carlos Barbosa-Lima

INSTRUMENTATION: gtr

MOVEMENTS:

- I Esordio
- II Scherzo
- III Canto
- IV Finale

DEDICATION: Carlos Barbosa-Lima

TIMING: 14 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by Carlos Barhosa-Lima and Robert Bialek

PERFORMANCE RESOURCES: score published by B&H (edited by Carlos Barbosa-Lima); the first printed edition reflects the 1976–77 revisions, and the second edition, the 1981 revisions

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Carlos Barbosa-Lima at the PSS; secondary sources: items 170, 175, 225, 242, 250, 254, 259, 263, 267, 278, 286, 296

77 *Glosses sobre temas de Pau Casals* (Glosses on Themes of Pau Casals), op. 48

GENRE: symphonic suite

COMPOSED: 1977

PREMIERE: 24 January 1978, John F. Kennedy Center for the Performing Arts, Washington, DC, National Symphony Orchestra, cond. Mstislav Rostropovich

INSTRUMENTATION: 3.3.3.3–4.3.3.1, timp, perc (4 performers), harp, pf (= cef, hmn), str

MOVEMENTS:

- I "Introducció" (Introduction)
- II "Romanç" (Romance)

- III "Sardanes" (named after the Catalan dance)
- IV "Cant" (Song)
- V "Conclusió delirant" (Delirious conclusion)

DEDICATION: in memory of Pau Casals

TIMING: 15 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: this work is an orchestral elaboration of op. 46; both pieces are based on traditional Catalan melodies, arranged by Casals; note that the order of movements III–IV differs from that in op. 46; see also *Glosses sobre temes de Pau Casals*, op. 46

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Mstislav Rostropovich and Alexander Schneider at the PSS

SOURCES FOR FURTHER STUDY: secondary sources: items 276, 328, 330

REVIEWS:

Hume, Paul. "Orchestral Dazzler for Our Times: Alberto's Proud and Touching Memorial to Casals." *Washington Post*, 25 January 1978, B-1, 11

Lowens, Irving. "Music: Rostropovich Conducts an Inspired NSO Concert." *Washington Star*, 25 January 1978

78 Sonata for Cello and Piano, op. 49

COMPOSED: 1979

PREMIERE: 13 December 1979, Alice Tully Hall, New York, Aurora Nátola-Ginastera (vc) and Samuel Sanders (pf)

INSTRUMENTATION: vc, pf

MOVEMENTS:

- I Allegro deciso
- II Adagio passionato
- III Presto mormoroso
- IV Allegro con fuoco

DEDICATION: Aurora Nátola-Ginastera

TIMING: 20 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the General Secretariat of the Organization of American States

PERFORMANCE RESOURCES: published score (with cello part edited by Aurora Nátola-Ginastera); in 1997, B&H issued a corrected edition

SOURCES FOR FURTHER STUDY: secondary sources: items 207, 238, 264, 267

REVIEWS:

Ericson, Raymond. "Aurora Nátola-Ginastera Plays a Cello Premiere." *New York Times*, 16 December 1979, p. 84

79 Cello Concerto No. 2, op. 50

COMPOSED: 1980–81

LITERARY SOURCES: each movement of the concerto bears the epigraph of a different poet: I Auguste Martin, II Luis Cernuda, III Apollinaire, and IV Pablo Neruda

PREMIERE: 6 July 1981, Aurora Nátola-Ginastera and Orquesta Filarmónica de Buenos Aires, cond. Stanislaw Wislocki

INSTRUMENTATION: vc solo, 3.3.3.3–4.3.3.1, timp, perc (3 performers), harp, pf (= cel), str

MOVEMENTS:

- I "Metamorfosi di un tema"
- II "Scherzo sfuggevole"
- III "Nottilucente"
- IV "Cadenza e Finale rustico"

DEDICATION: Aurora Nátola-Ginastera

TIMING: 32 minutes

MANUSCRIPT SOURCES: PSS

REMARKS: Ginastera gave this piece to his wife as a tenth wedding anniversary present; it represents a reworking of the Cello Sonata with a newly composed first movement; see also Sonata for Cello and Piano, op. 49

PERFORMANCE RESOURCES: conductor's score and parts available from B&H rental; piano reduction in preparation

SOURCES FOR FURTHER STUDY: secondary sources: items 238, 327

REVIEWS:

"Bella obra de Ginastera y un Honegger memorable." *La Nación*, 11 July 1981

D'Urbano, Jorge de. "Ginastera canta a la esperanza y el amor." *Clarín*, 8 July 1981

Magrini, César. "En el mejor de los caminos." *El Cronista Comercial*, 11 July 1981

Picci, Silvano. "Ginastera: estreno de su opus 50." *Teatro y Música*, 10 July 1981

80 *Iubilum*, op. 51

COMPOSED: 1979–80

PREMIERE: 12 April 1980, Teatro Colón, Orquesta Estable del Teatro Colón, cond. Bruno D'Astoli

INSTRUMENTATION: 3.3.3.3–4.4.4.1, timp, perc (4 performers), cel, harp, str

MOVEMENTS:

- I "Fanfare"
- II "Chorale"
- III "Finale"

DEDICATION: Municipality of Buenos Aires

TIMING: 11 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Teatro Colón for the 400th Anniversary of the Founding of Buenos Aires

PERFORMANCE RESOURCES: study score published by B&H; conductor's score and parts available from B&H rental

SOURCES FOR FURTHER STUDY: secondary sources; item 267

REVIEWS:

"Bella obra de Alberto Ginastera y gran labor de Aurora Nátola." *La Nación*, 14 April 1980

Cabrera, Napoleón. "Ginastera y su música para el país." *Clarín*, 15 April 1980, p. 3

M. H. L. "Jubilum de Ginastera, dirigido por D'Astoli." *La Prensa*, 16 April 1980

"Music in Buenos Aires." *Buenos Aires Herald*, 18 April 1980

"Triunfal recepción en el Colón al *Jubilum*, op. 51 de Alberto Ginastera y a la actuación de Aurora Nátola." *La Razón*, 15 April 1980, p. 18

81 *Fanfare* op. 51a

COMPOSED: 1980

PREMIERE: 14 April 1981, Studio de Musique Contemporaine and Radio Suisse Romande, Geneva

INSTRUMENTATION: 4 tpt

DEDICATION: Jean-Marie [Auberson]

TIMING: 2 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: excerpts from I of *Jubilum*, op. 51

PERFORMANCE RESOURCES: performance score and parts published by B&H

82 *Variazioni e Toccata sopra "Aurora lucis rutilat."* op. 52

COMPOSED: 1980

PREMIERE: 18 June 1980, American Guild of Organists National Convention, Minneapolis, Minnesota, Marilyn Mason

INSTRUMENTATION: org

DEDICATION: W. Stuart Pope

TIMING: 30 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by the Twin Cities Chapter of the American Guild of Organists; this work is based on a Gregorian hymn that refers to Ginastera's wife by name and that the composer used at the end of his *Turbæ ad passionem gregorianam*, op. 43

PERFORMANCE RESOURCES: special print of the published score (edited by Marilyn Mason) available from B&H

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Marilyn Mason at the PSS; secondary sources: item 279

REVIEWS:

Belt, Byron. "AGO/80—Twin Cities Convention." *American Organist* 14(8) (1980): 24–29

Kratzenstein, Marilou, and Bruce Gustafson. "The Minneapolis—St. Paul AGO National Convention." *Diapason* 71 (August 1980): 3–4, 12–15

83 Piano Sonata No. 2, op. 53

COMPOSED: 1981, rev. 1983

PREMIERE: 29 January 1982, University of Michigan, Ann Arbor, Anthony di Bonaventura

MOVEMENTS:

I Allegramente

II Adagio sereno—Scorrevole—Ripresa dell'Adagio

III Ostinato aymará

DEDICATION: Dorothy and Mario di Bonaventura

TIMING: 12 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS

REMARKS: commissioned by Dorothy and Mario di Bonaventura

PERFORMANCE RESOURCES: published by B&H as an individual piece and as part of the volume, *Alberto Ginastera: The Piano Collection*; all editions dated 1995 and later are based on the composer's 1983 revisions

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Anthony di Bonaventura and Mario di Bonaventura at the PSS; secondary sources: items 238, 262, 265, 266, 281, 287, 288, 291, 292, 295

REVIEWS:

Carl, Jane. "Sonata Opens." *Michigan Daily*, 31 January 1982

Kilgore, Edna. "Sonata's Premiere Brilliant." *Ann Arbor News*, 1 February 1982

84 Piano Sonata No. 3, op. 55²²

COMPOSED: 1982

PREMIERE: 17 November 1982, Alicc Tully Hall, New York, Barbara Nissman

MOVEMENTS:

I Impetuosamente

DEDICATION: Barbara Nissman

TIMING: 4 minutes

PUBLICATION: B&H

MANUSCRIPT SOURCES: PSS (incomplete)

REMARKS: commissioned by the University of Michigan School of Music; due to his final illness, Ginastera was only able to complete one movement of this work

PERFORMANCE RESOURCES: published by B&H as an individual piece and as part of the volume, *Alberto Ginastera: The Piano Collection*

SOURCES FOR FURTHER STUDY: Ginastera's correspondence with Barbara Nissman at the PSS; secondary sources: items 238, 262, 265, 281, 287, 291, 292, 295

REVIEWS:

Belt, Byron. "Ivory Sparks Fly from Two Pianists at Carnegie Hall." *Star Ledger*, 19 November 1982Rothstein, Edward. "Music: Debuts in Review." *New York Times*, 21 November 1982, p. 70

JUVENILIA AND MISCELLANEOUS ATTRIBUTED WORKS

85 Suite in G Minor

COMPOSED: 1932

INSTRUMENTATION: pf

MANUSCRIPT SOURCES: PSS

86 *La Cenicienta* (Cinderella)

COMPOSED: 1934

INSTRUMENTATION: 2 pf

MANUSCRIPT SOURCES: PSS

87 "El arriero canta" (The Herdsman Sings)

GENRE: children's music

COMPOSED: 1937

INSTRUMENTATION: a cappella chorus (alternatively v, pf)

MANUSCRIPT SOURCES: PSS

REMARKS: received an award in the Concurso de la Canción Escolar Argentina (1937); two versions of this work exist: (1) an a cappella choral composition (cited by Kuss); and (2) a choral-piano piece of the same title (cited by Suárez Urtubey);²³ it is unclear which version of the work received the recognition

88 "A la mar por ser honda" (To the Sea, for Its Depth)

COMPOSED: n. d.

LITERARY SOURCES: traditional

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

REMARKS: two fair copies exist: one in D minor and the other in E minor

89 "Alba" (Dawn)

GENRE: a cappella choral music

COMPOSED: n. d.

LITERARY SOURCES: Leopoldo Lugones

INSTRUMENTATION: SATB chorus

MANUSCRIPT SOURCES: PSS

90 "Canción del estudiante" (Student's Song)

COMPOSED: n. d.

LITERARY SOURCES: unknown

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

91 "Canción romántica" (Romantic Song)

COMPOSED: n. d.

LITERARY SOURCES: Leopoldo Lugones

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

92 *Canciones y danzas argentinas* (Argentine Songs and Dances)

COMPOSED: n. d.

INSTRUMENTATION: vn, pf

REMARKS: presumed lost; cited only by Suárez Urtubey²⁴

93 "Copla" (Popular Stanza)

COMPOSED: n. d.

LITERARY SOURCES: traditional

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

REMARKS: a facsimile of the piece was published in an undated Argentine newspaper, a photocopy of which is preserved at the PSS

94 *Coral variado* (Variations on a Chorale)

COMPOSED: n. d.

INSTRUMENTATION: kbd

MANUSCRIPT SOURCES: PSS

95 *Danzas argentinas para los niños* (Argentine Dances for Children)

COMPOSED: n. d.

INSTRUMENTATION: pf

MANUSCRIPT SOURCES: PSS (incomplete)

96 "Ego sum pauper et dolens"

GENRE: a cappella choral music

COMPOSED: n. d.

LITERARY SOURCES: Biblical text (Latin)

INSTRUMENTATION: SATB chorus

MANUSCRIPT SOURCES: PSS

97 "En la cuna blanca" (In the White Cradle)²⁵

GENRE: children's song

COMPOSED: n. d.

LITERARY SOURCES: María Rosario Cipriota

INSTRUMENTATION: v, pf

PUBLICATION: Ricordi (Buenos Aires)

MANUSCRIPT SOURCES: presumed lost

98 "Himno de la Marina Mercante Argentina" (Hymn of the Argentine Merchant Marine)

COMPOSED: n. d.

LITERARY SOURCES: Gustavo Caraballo

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

99 "Hoguera de San Juan" (The Bonfire of San Juan)

COMPOSED: n. d.

LITERARY SOURCES: traditional

INSTRUMENTATION: v, pf

MANUSCRIPT SOURCES: PSS

100 "Kanon" (Canon)

LITERARY SOURCES: after the *pala-pala* (traditional Argentine dance)

INSTRUMENTATION: 3 v

MANUSCRIPT SOURCES: PSS

101 "La moza de los ojos negros" (The Black-Eyed Maiden)

COMPOSED: n. d.

LITERARY SOURCES: Félix Errico

INSTRUMENTATION: sop, pf

MANUSCRIPT SOURCES: presumed lost

REMARKS: cited by *La prensa* and Suárez Urtubey²⁶

102 "Nocturno" (Nocturne)

GENRE: piano duet

COMPOSED: n. d.

INSTRUMENTATION: pf (4 hands)

MANUSCRIPT SOURCES: PSS

103 "La quebrada de Lules" (The Gorge of the Lules River)

GENRE: a cappella choral music

COMPOSED: n. d.

LITERARY SOURCES: traditional

INSTRUMENTATION: a cappella chorus

MANUSCRIPT SOURCES: PSS

104 "Timor et tremor venerunt super me"

GENRE: a cappella choral music

COMPOSED: n. d.

LITERARY SOURCES: Biblical (Latin)

INSTRUMENTATION: SATB

MANUSCRIPT SOURCES: PSS

UNFINISHED COMPOSITIONS

105 String Quartet No. 4

COMPOSED: ca. 1972–

LITERARY SOURCES: Beethoven, Heiligenstadt Testament

INSTRUMENTATION: bar, 2 vn, va, vc

MANUSCRIPT SOURCES: presumed lost

106 *Barrabás*

GENRE: opera

COMPOSED: 1978–

LITERARY SOURCES: Camilo José Cela after the Biblical story

DEDICATION: Julius Rudel

MANUSCRIPT SOURCES: PSS (one-page sketch)

REMARKS: commissioned by the New York City Opera

107 *Minotauro* (Minotaur)

GENRE: ballet

COMPOSED: n. d.

LITERARY SOURCES: Greek mythology

MANUSCRIPT SOURCES: PSS (scenario only)

108 *Solsticio* (Solstice)

GENRE: choral-orchestral work

COMPOSED: n. d.

LITERARY SOURCES: unknown

MANUSCRIPT SOURCES: PSS (incomplete)

The Published Writings of Alberto Ginastera

This chapter contains a selected annotated list of the composer's published writings. This information has been obtained from consultation with standard bibliographic sources (including RILM, WorldCat, JSTOR, the Music Index, and HMP) as well as with reference works specific to Latin American research, such as the *Handbook of Latin American Studies (HLAS)* and the *Hispanic American Periodicals Index (HAPI)*. In addition, the chapter includes a considerable number of essays that Ginastera authored for Argentine journals such as *Ars*, *Buenos Aires Musical*, *Polifonía*, and *Sur*. Because complete collections of these publications are virtually impossible to obtain outside of Argentina, their inclusion here has been limited to those items that are readily available to researchers in the United States. Although a list of the composer's unpublished writings remains outside the scope of the present study, these materials (which include program notes that the composer authored for each work) are housed at the Paul Sacher Stiftung in Basel, Switzerland.

Ginastera's writings on music cover a wide variety of topics. They can be grouped into the following five categories, upon which the organization of the present chapter is based: (1) contemporary composers and their music; (2) historical concert repertoire; (3) Argentine music and music institutions; (4) analysis of the composer's own works; and (5) current artistic debates. Clear, articulate, and persuasive, these writings offer an illuminating window into Ginastera's aesthetic perspective.

CONTEMPORARY COMPOSERS AND THEIR MUSIC

- 109 Ginastera, Alberto. "El xxxiii festival de la Sociedad Internacional de Música Contemporánea." *Boletín Interamericano de Música*, 14 (1959): 3-4. ISSN: 0006-6400. ML1.B518. In Spanish.

Ginastera reports on his recent trip to Europe, where he premiered his Second String Quartet at the 33rd Festival of the International Society for Contemporary Music. He recognizes two main tendencies in the pieces he heard. The first, serial expressionism, had its origins in Schoenberg's works; Ginastera identified his own string quartet with this orientation. He associates the second tendency, post-Webern pointillism, with integral serialism, but criticizes some of the works he heard, which were too long and unvaried to sustain his interest. Nevertheless, both tendencies that Ginastera noted at the Festival significantly shaped the aesthetic orientation of his future works.

- 110 ———. "Aaron Copland." *Ars* (Buenos Aires) 7(35) (1947). N7. In Spanish.

An introductory essay that appeared shortly before Copland's second trip to Buenos Aires. This article offers a brief biographical sketch and traces the composer's stylistic development. Although Ginastera's analysis does not run deep, it does reveal his extensive knowledge of the Copland repertoire. Significantly, the Argentine composer approaches works such as *Rodeo* and *Billy the Kid* from a Latin American perspective, noting their relation to Hispanic cultural traditions.

- 111 ———. "Aaron Copland y su tercera sinfonía." *Sur* 16(152) (1947): 79–84. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera authored a second article in anticipation of Copland's visit. This brief study focuses on specific works, such as the *Piano Variations*, *Lincoln Portrait*, and Copland's ballets. Of special interest is the Third Symphony, which Ginastera heard in the United States and which Copland planned to introduce as one of the highlights of his visit. Overall, Ginastera proclaims Copland one of the great composers of his age.

- 112 ———. "El ballet en los Estados Unidos." *Sur* 14(127) (1945): 86–90. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera informs the Argentine public about the latest ballet trends in the United States. This article includes mention of major dance companies, choreographers, composers, and set designers. The composer's attention to this subject reveals his interest in ballet music during the period.

- 113 ———. "Béla Bartók." *Sur* 15(139) (1946): 87–91. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera wrote this article from the United States at the time of his Guggenheim grant. He reports on the New York reception of Bartók's works in the months immediately following the Hungarian

composer's death. Here he pays tribute to a musician who profoundly influenced his own development. Specifically, he praises Bartók's knowledge of Hungarian folklore and his assimilation of native elements as an integral part of his musical language. Ginastera admires Bartók's music for its flexible treatment of rhythm and its bold harmonic orientation. He applauds Bartók's ability to resist rigid compositional schools and remain true to his own aesthetic convictions.

- 114 ——. "Camargo Guarnieri." *Polifonía* 11(103-4) (1956): 7-8. ML5. In Spanish.

Ginastera pays homage to Guarnieri in a brief pre-concert lecture. His knowledge of the Brazilian composer's music dates from the mid-1930s. In his opinion, individual artists do more to influence their country's music than national movements do to shape creative musicians. Such a revealing statement not only acknowledges Guarnieri's artistic contribution, but also reflects Ginastera's changing perspective as he moves toward a more cosmopolitan orientation.

- 115 ——. "El Centro de Documentación de Música Internacional." *Buenos Aires Musical* 6(101) (1951), p. 7, cols. 1-4. ISSN: 0327-2575. ML5.B8. In Spanish.

Reports to the Argentine public about the innovative center founded by the ISCM that fosters the collection, preservation, and dissemination of music before and after the common-practice period. Composers from thirty countries (including Argentina) are represented.

- 116 ——. "Los conciertos de la Asociación Filarmónica." *Sur* 14(121) (1944): 81-88. ISSN: 0035-0478. AP63.S85. In Spanish.

A review essay of the concert season conducted by Juan José Castro that Ginastera praised for its inclusion of innovative works outside the standard repertoire. Many contemporary Argentine and Latin American composers are represented.

- 117 ——. "Los conciertos de la Asociación Filarmónica." *Sur* 14(131) (1945): 96-99. ISSN: 0035-0478. AP63.S85. In Spanish.

This review essay reports on the fifth orchestral season of the Asociación Filarmónica. Here Ginastera pays special attention to premieres of Copland's *Lincoln Portrait* and Roy Harris's Third Symphony. He identifies these works with a style that is not folkloric, but nevertheless has a strong "American" presence. Also of special interest is Honegger's *Le Roi David* (which had premiered in Argentina years earlier) and which Ginastera upholds as "one of the most important pieces of modern music."

- 118 ———. "Los conciertos de otoño." *Sur* 14(129) (1945): 128–31. ISSN: 0035-0478. AP63.S85. In Spanish.

This review essay covers the orchestral, chamber, and solo music that was heard at the opening of the 1945 season. Here Ginastera devotes considerable attention to the contemporary Argentine composer Roberto García Morillo, whose *Tres pinturas de Paul Klee* premiered that year. He criticizes the Teatro Colón, however, which financially can withstand taking risks, but resorts to tried-and-true programming of the standard concert repertoire.

- 119 ———. "Los conciertos en Buenos Aires." *Sur* 16(167) (1948): 83–89. ISSN: 0035-0478. AP63.S85. In Spanish.

In this review essay covering the major events of the 1948 season, Ginastera criticizes the large number of international concert artists who focus almost exclusively on the common-practice period and do little to promote the development of the cultural arts in Argentina. As an antidote, he discusses the activities of the Asociación Filarmónica and the Asociación Amigos de la Música, both of which had innovative concert seasons. He reviews the premiere of Juan José Castro's cantata, *Martín Fierro* (composed six years earlier), which had a formative influence on his own ballet *Estancia* (based on the same Argentine texts). Ginastera's commentary about contemporary works reveals his in-depth knowledge of the major creative figures of his day and provides valuable insights into their contributions to the twentieth-century musical panorama.

- 120 ———. "Entrevista con Camargo Guarnieri." *Sur* 14(134) (1945): 122–25. ISSN: 0035-0478. AP63.S85. In Spanish.

Interview with the Brazilian nationalist composer, whose chamber music was recently performed in Buenos Aires. Topics include the unique challenges that shape the musical development of Latin America.

- 121 ———. "Evolución de la armonía en la obra de Debussy." *Ars* (Buenos Aires) 19(82) (1958). N7. In Spanish.

This article praises Debussy as a composer who exemplified a "Latin" aesthetic, as opposed to the prevailing Germanic musical tradition. According to Ginastera's perspective, Debussy's innovations transformed the music of his day. His new techniques (such as the use of modal, pentatonic, and whole-tone scales; quartal and quintal sonorities; extended tertian harmonies; parallel fourths and fifths; and non-functional harmonic progressions) earned him the role as the founder of contemporary music. In Ginastera's view, these techniques established the point of departure for the atonal musical

language of the German expressionist movement. By locating the precedent for these practices in Debussy, Ginastera implicitly privileges "Latin" composers and their music.

- 122 ——. "Homage to Béla Bartók." *Tempo*, n. s., 136 (1981): 3–4. ISSN: 0040-2982. ML5.T317. In English.

A fundamental article in which Ginastera acknowledges his debt to Bartók in the centenary of the Hungarian composer's birth. Contains a frequently cited account of the first time that he heard Bartók's music when Arthur Rubinstein played the "Allegro barbaro" in Buenos Aires. The rhythmic verve of Bartók's composition, coupled with its cellular melodic construction and percussive treatment of the piano, immediately captivated Ginastera's interest. Yet, since the rise of Nazism prevented his obtaining copies of Bartók's music during the war, this article raises doubts about the applicability of complex Bartókian procedures to the analysis of his pre-1945 works.

- 123 ——. "Homenaje a Villa-Lobos." *Buenos Aires Musical* 14(232) (1959): p. 1, cols. 1–4. ISSN: 0327-2575. ML5.B8. In Spanish.

Ginastera pays a moving tribute to Villa-Lobos in the year of his death. The prominence of the Brazilian composer's works fostered the acceptance of Latin American music within the international concert community. Villa-Lobos had a remarkable melodic facility and a prodigious imagination. His masterful integration of European techniques and Latin American idioms guided Ginastera's creative path.

- 124 ——. "Hommage à Bartók." In item 165, pp. 21–23. In German.

"Homage to Béla Bartók" (item 122) translated into German and published in a commemorative volume of Ginastera essays.

- 125 ——. "Luigi Dallapiccola y su obra *Il Prigioniero*." *Polifonia* 9(84–85) (1954): 6–8. ML5. In Spanish.

This article attests to the role that Dallapiccola played in shaping Ginastera's conception of the lyric stage. The Argentine composer termed the Italian musician "one of the most fascinating personalities of contemporary opera" and identified key features that resonated with his own aesthetics. He embraced Dallapiccola as a "Latin" composer who wrote warmly human music compatible with dodecaphony. He personally identified with the Italian composer's resistance to fascism, which paralleled his own struggles with the Perón regime. After insightfully describing the way that Dallapiccola's concern for human freedom emerged in his symbolic representation of the prison. Ginastera discusses *Il prigioniero*. Tellingly, the

symmetrical structure of the opera sets a direct precedent for his own formal architecture one decade later in *Don Rodrigo*.

- 126 ——. “La música sinfónica de Sergio Prokofieff.” *Buenos Aires Musical* 8(130) (1953): p. 4, cols. 1–6. ISSN: 0327-2575. ML5.B8. In Spanish.

This essay formed part of a commemorative issue of *Buenos Aires Musical* dedicated to Prokofiev in the year of his death. At the time this article appeared, not all the Russian composer's music was known in Argentina since many of his post-1945 works did not circulate outside of the Soviet Union. Nonetheless, Ginastera offers valuable insights into the composer's symphonic repertoire, which he enriches with Prokofiev's own statements about the principal stylistic features of his work.

- 127 ——. “Nuevas obras de Igor Stravinsky.” *Sur* 14(126) (1945): 55–58. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera updates the public about eight recent works by Stravinsky. He urges for Argentine premieres of these compositions. In this article, he staunchly defends the Russian composer's neoclassical style against its detractors and proclaims Stravinsky “the greatest musician of our age.”

- 128 ——. “Las orquestas sinfónicas en los Estados Unidos.” *Sur* 15(145) (1946): 105–8. ISSN: 0035-0478. AP63.S85. In Spanish.

Writing from the United States, Ginastera describes the role of the symphony orchestra as a North American cultural institution. He calls attention to the tremendous number of U.S. orchestras and the broad spectrum of their activities (including concert tours, radio broadcasts, and summer festivals). Surely his description must have fascinated the Argentine public, who supported symphonic music, but cultivated it on a smaller scale.

- 129 ——. “*Pelléas et Mélisande* en el Teatro Colón.” *Sur* 14(130) (1945): 90–93. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera lavishes praise on Debussy's opera in its production at the Teatro Colón. For him, *Pelléas* represents the culmination of the impressionist and symbolist movements. He rebukes the Colón theater, however, for failing to schedule more than three performances of the work, since most of the public who wanted to hear Debussy's composition did not have sufficient opportunity.

- 130 ——. “Personal Viewpoint.” *Tempo*, n.s., 81 (1967): 26–29. ISSN: 0040-2982. ML5.T317. In English.

In this tribute to Stravinsky on his eighty-fifth birthday, Ginastera focuses on the impact that the Russian composer had on Latin American musicians. While Stravinsky's neoclassical style attracted the older Argentine generation (b. 1890–1910), his early pieces, exemplified by the *Rite of Spring*, captivated younger musicians of his own age (b. 1910–30). The rhythmic dynamism, changing meters, and dominance of percussion in the *Rite of Spring* bewildered Ginastera upon first hearing, but later created an indelible impression that surfaced in his first numbered composition, the ballet *Panambi*.

- 131 ——. "Stravinsky, el constructor." *Polifonia* 9(79–81) (1954): 13–14. ML5. In Spanish.

An introduction to Stravinsky that praises his mastery of form and technique. Two important characteristics that distinguish his works are his religious inspiration and innate sense of theater.

- 132 ——. "La temporada musical de 1944." *Sur* 14(123) (1945): 103–6. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera reviews the 1944 concert season. This was a mediocre year for music in his estimation. The outbreak of World War II, coupled with the instability of the Argentine military regime (of which he discreetly avoids overt mention), created an unfavorable climate for Argentine concert music.

II HISTORICAL CONCERT REPERTOIRE

- 133 Ginastera, Alberto. "El significado de Bach en el presente." *Ars* (Buenos Aires), 12(53). N7. In Spanish.

Not examined.

- 134 ——. "Las sinfonías de Brahms." *Pauta* 16(63) (1997): 64–71. ML5. P2. Reprint; published previously in: *Ars* 7(79) (1957) and *Ars* 35 (117) (1975). In Spanish.

Originally published in *Ars* (on two separate occasions), this article was posthumously reprinted in *Pauta* on the 300th anniversary of Brahms's death. Here Ginastera upholds the German Romantic musician as "one of the greatest symphonic composers in existence." He traces the compositional development of Brahms's symphonies and describes their stylistic features. This article provides a good basic overview of these works in Spanish and attests to the significance that Ginastera accorded them.

- 135 ——. "La variación en Beethoven." *Ars* (Buenos Aires): 15(70) (1955). N7. In Spanish.

In a special issue of *Ars* devoted to Beethoven, Ginastera contributes an essay on variation technique. Demonstrating abundant knowledge of Beethoven's works, he cites numerous examples from his piano, chamber, and orchestral repertoire. Ginastera himself extensively cultivated variations, which may account for his fascination with this aspect of Beethoven's work.

ARGENTINE MUSIC AND MUSIC INSTITUTIONS

- 136 Ginastera, Alberto. "150 años de música argentina." In *Homenaje a la Revolución de Mayo, 1810–1960*. Buenos Aires: Del Atlántico, 1960, pp. 41–54. F2845.B95. In Spanish.

A published lecture that Ginastera gave as an introduction to a concert commemorating the 150th anniversary of Argentine independence. This article proves significant, not only for the information it provides about Argentine compositional traditions, but also for what it reveals about Ginastera's perception of his own musical patrimony. From this article, we learn that the composer had direct knowledge of the work of Ventura Lynch, who authored an early eyewitness account of gaucho music. Ginastera also referenced the writings of the Argentine musicologist and folklorist Carlos Vega, whose influence on his own music has never been fully examined. This article unfolds a traditional view of Argentine music history in four generations, giving special attention to Julián Aguirre, Carlos López Buchardo, and José André, whose works were performed on the following concert program.

- 137 ——. "El Conservatorio de Música y Arte Escénico." *Música y Teatro* (Buenos Aires), 1 (1951): 31–41. ML5.M7518. In Spanish.

Ginastera describes the extent to which North American educational institutions shaped his perspective during his first trip to the United States (1945–47). One year after he returned to Argentina, he founded the Conservatorio de Música y Arte Escénico in La Plata, which reflected his assimilation of U.S. educational models. In this article, Ginastera gives a detailed organization of the conservatory that includes reference to its faculty, curricula, and fields of specialization. His progressive pedagogical conception, coupled with a detailed plan for its implementation, attests to his visionary leadership as a founder of Argentine music institutions.

- 138 ——. "Eight from the Argentine." *Modern Music* 23(3) (1946): 266–72. ISSN: 1060-0701. ML1.M178. In English.

Authored during Ginastera's Guggenheim years (1945–47), this article introduces Argentine composers to the North American public. It

focuses on a group of musicians born in the 1890s (José María Castro, Juan José Castro, Jacobo Ficher, Luis Gianneo, Juan Carlos Paz, Carlos Suffern, Washington Castro, and Roberto García Morillo), whose works tellingly shaped Ginastera's own. The musical figures in this circle demonstrate an impressive level of technical achievement. Over time, Ginastera believes, they will develop an equivalent expressive sensibility that reflects the distinctive character of their nation.

- 139 ——. "Encuesta: el Conservatorio Nacional." *Buenos Aires Musical* 21(354) (1966): p. 3, cols. 1–4. ISSN: 0327-2575. ML5.B8. In Spanish.

Ginastera responds to an eight-point questionnaire on the Conservatorio Nacional. He had long served as a member of its faculty, but had resigned three years earlier when he assumed the directorship of the Centro Latinoamericano de Altos Estudios Musicales (CLAEM). At the time of his resignation, the standards of the conservatory had lapsed, and the school lacked even the barest necessities. His article calls for widespread financial support of this fundamental Argentine institution.

- 140 ——. "Entrevista a Gilbert Chase." *Buenos Aires Musical* 10(160) (1955): p. 5, cols. 1–6. ISSN: 0327-2575. ML5.B8. In Spanish.

This article transcribes Chase's written response to a questionnaire that Ginastera had sent him after Chase had completed the first edition of *America's Music: From the Pilgrims to the Present* (New York: McGraw-Hill, 1955). In this questionnaire, Ginastera asks about the characteristics of North American music and the role that vernacular idioms played in shaping U.S. concert works. Such concerns reflected his own search for identity during the period. Ginastera also expressed interest in the growing number of contemporary operas created in the United States, anticipating the direction of his future works.

- 141 ——. "La música cinematográfica." *Sur* 14(124) (1945): 92–94. ISSN: 0035-0478. AP63.S85. In Spanish.

Ginastera aims to promote film music among Argentine composers. His ideas derive directly from Aaron Copland's contemporary writings on the subject.¹ Here Ginastera accords film music a fundamental role in the cinematic experience. He states that, in the hands of the right composer, this medium "gives new life to the image that appears on the screen" and is "the most important and effective collaborator of sound cinema."

- 142 ——. "Música y cine." *Polifonia* 3(19) (1948): 1, 10–11. ML5. In Spanish.

Makes another strong case for the importance of film music. Derives substantially from his previous article on the subject (item 141), yet also includes a valuable discussion of the practical aspects of film score production, based on his experiences in Argentina and observations in the United States. Contains a useful list of the international and Argentine motion picture music he considered the most significant. As always, his ideas on film music reveal Copland's aesthetic influence.

- 143 ——. "El músico." In Guillermo Zúñiga, ed. *Anuario del Cine Argentino: 1949-50*. Buenos Aires: Editorial Cinematográfica Americana, 1950, pp. 33-34. PN1993.3. In Spanish.

Ginastera evaluates the current state of Argentine film music, for which he predicts a bright future. Although his country lags behind others such as England (where motion picture scores are recorded by the London Philharmonic), Ginastera believes that Argentine film music will show continued development, provided that the films themselves are of a high quality.

- 144 ——. "Notas sobre la música moderna argentina." *Revista Musical Chilena* 4(31) (1948): 21-28. ISSN: 0716-2790. ML5.R283. In Spanish.

Expansion and revision of "Eight from the Argentine" (item 138) in a Spanish translation. This article allows Ginastera the space he needs to develop his ideas and is a pleasure to read in the composer's original language. Here he adds Julián Bautista to his earlier group of eight composers and references the contributions of younger musicians. One disappointment is that the musical examples and composer portraits that had appeared in the earlier English version of the article have here been eliminated.

- 145 ——. "Roberto García Morillo y el estreno de *Havild*." *Sur* 14(133) (1945): 79-84. ISSN: 0035-0478. AP63.S85. In Spanish.

Uses the premiere of García Morillo's ballet as an opportunity to provide further details about the composer's life, style, and works. At the time, this approach addressed a critical need in Argentine musicology, which otherwise lacked significant studies of national musicians. Ginastera's salient commentary provides an important point of departure for further studies of García Morillo's work. His discussion offers a detailed description of the ballet narrative, notes on the music, and a critique of the performance. Like García Morillo himself (who worked as a part-time music critic), Ginastera wrote in an engaging style that appealed to general readers, at the same time that he included points of interest for trained musicians.

ANALYSIS OF HIS OWN WORKS

- 146 Ginastera, Alberto. "About Bomarzo." *Opera News* 32(20) (1968): 9–13. ISSN: 0030-3607. ML1.O482. In English.

This article, authored at the time of the New York *Bomarzo* premiere, describes the challenges of contemporary opera and provides a window into the composer's creative experience. Ginastera aimed to foster experimentation yet retain connections to the opera tradition. In his view, a composer can create a strong sense of melodic line within a contemporary music idiom. Like Verdi, he strives to compress his narrative to achieve great musico-dramatic intensity. Yet unlike the Italian operatic master, his works embody the existential anguish of the twentieth century. Included in this article are photographs of the original gardens of Bomarzo that inspired Ginastera's musical creation.

- 147 "Alberto Ginastera Speaks." *Musical America* 82(10) (1962): 10–11. ISSN: 0735-6692. ML1.M384. In English.

A short article that brings the U.S. public up to date on Argentine musical developments and shares the composer's observations on concert life in the United States. Includes brief mention of Ginastera's First Piano Concerto (to which the composer ascribes the influence of Brahms's Second Concerto and Beethoven's Fourth Concerto) as well as the *Cantata para América mágica*, which harks back to a pre-Conquest theme, viewed from a contemporary perspective.

- 148 Ginastera, Alberto. "A propósito de *Don Rodrigo*." *Buenos Aires Musical* 19(310) (1964): pp. 1, 3. ISSN: 0327-2575. ML5.B8. In Spanish.

The composer describes his creative process in the opera *Don Rodrigo* one week prior to its premiere. Together he and his librettist Alejandro Casona established the dramatic scaffolding of the work based on a rigid architectonic scheme. Ginastera unfolds this design here, in addition to revealing other structurally significant details of the work.

- 149 ——. "Bemerkungen zu *Don Rodrigo*." In item 165, pp. 76–79. In German.

"A propósito de *Don Rodrigo*" (item 148) reorganized and translated into German in a commemorative volume of Ginastera essays.

- 150 ——. "How and Why I Wrote *Bomarzo*." *Central Opera Service Bulletin* 9(5) (1967): 10–13. ISSN: 0008-9508. ML27.U5. In English.

Ginastera based this article on the public lecture entitled "Origins of an Opera," that he gave prior to the Washington premiere of

Bomarzo. It consists of a more direct and succinct statement of his aesthetic orientation than the related article published in *Opera News* the following year (item 146). Here the composer traces the genesis of the work and enumerates four aesthetic dilemmas posed by contemporary opera: (1) achieving a correct balance between music and drama; (2) producing a melodic line that is compatible with twentieth-century techniques such as atonality and serialism; (3) constructing a strict formal architecture that considers the different speeds of musical and dramatic development; and (4) creating a work that remains faithful to one's time, yet respects the operatic tradition.

- 151 ———. "Der Komponist über sein Werk." *Der Komponist* (Vienna) (May 1977): 24–26. ML5.K646. In German.

Ginastera describes his artistic conception of the *Turbæ ad passionem gregorianam*, which had received its European premiere one month earlier. The Latin word "turbæ" in the title refers to the crowd that spontaneously intervenes in the Biblical Passion story. Ginastera draws on this dramatic device to portray the convulsive turbulence of his age.

- 152 ———. "Salvar el arte." *La Opinión Cultural* (Buenos Aires), 8 May 1977, p. 12. F2810.O656. In Spanish.

This brief personal essay recalls formative events from the composer's past. It provides insightful information about Ginastera's early years, some of which is not readily available in other sources. Another central topic is the importance of political freedom in the life of the creative artist.

- 153 ———. "Wie und warum ich *Bomarzo* schrieb." In item 165, pp. 80–87. In German.

"How and Why I Wrote *Bomarzo*" (item 150) translated into German and published in a commemorative volume of Ginastera essays.

CURRENT ARTISTIC DEBATES

- 154 Ginastera, Alberto. "El compositor argentino y la música atonal." *Buenos Aires Musical* 7(104) (1952). p. 1, cols. 3–6. ISSN: 0327-2575. ML5.B8. In Spanish.

In this article, Ginastera states his position on atonal and twelve-tone music and explores its aesthetic relevance in Argentina. He believes that developing composers should acquire a complete knowledge of the music of Schoenberg, Berg, Webern, and Dallapiccola, but cautions against the doctrinaire application of rigid

theories. In his view, Argentine composers should understand dodecaphonic and serial techniques and assimilate them according to their own creative perspectives—a statement that predicts the course that his own music will take. Two Argentine composers, Luis Gianneo and Daniel Devoto, responded to this article in a subsequent issue of *Buenos Aires Musical*.²

- 155 ——. “¿Debe ser obligatoria la ejecución de música argentina?” *Buenos Aires Musical* 11(181) (1956): p. 1, cols 1–3; p. 6, cols. 1–4. ISSN: 0327-2575. ML5.B8. In Spanish.

Buenos Aires Musical polled prominent composers regarding Decree no. 13,921. This mandate, implemented in 1952 during the Perón regime, stipulated that all classical concerts should contain at least one Argentine composition. Even though Ginastera strenuously opposed the Perón government, in this article he presents a compelling case for maintaining (and enforcing) the existing legislation. He argues that composers who contribute to human society have a right to lead dignified lives, free of financial hardship. Since other countries have institutionalized programs to support national artists, he argues in favor of protectionist regulations to promote the creation and diffusion of Argentine music.

- 156 ——. “¿Don Giovanni? sexo, violencia y alucinación.” *Buenos Aires Musical* 22(366) (1967), p. 6. ISSN: 0327-2575. ML5.B8. In Spanish.

Ginastera responds to the Municipal Decree that banned the premiere of *Bommarzo* from the Teatro Colón, expanding upon points raised in the popular press. If indeed the opera was forbidden for its obsessive references to “sex, violence, and hallucination,” then 98 percent of the Colón repertoire should be excluded for the same reasons. Ginastera despairs at the municipal government’s censorship of his work. He takes personal pride in his compositions, and celebrates the way that they positively reflect on the cultural achievement of his nation. To receive worldwide acclaim for a work that the Argentine government narrowly rejected in an act of politically motivated censorship came as a devastating blow.

- 157 ——. “Inter-American Review: Political Shadow on Argentine Music.” *Modern Music* 23(1) (1946): 64–65. ISSN: 1060-0701. ML1. M178. In English.

Ginastera writes from the United States where he temporarily resides under the auspices of a Guggenheim grant. From this safe distance away from Argentina (and in an English-language journal), he feels free to comment about deteriorating conditions under the Perón regime. He reports that the majority of Argentine musicians have

suspended their performances, and the past concert season showed signs of weakness. He hopes that the time will soon come when his country's artists can express themselves freely under conditions that foster the growth of the cultural arts in Argentina.

- 158 ——. "La situación del compositor argentino." *Buenos Aires Musical*, 15(247) (1960): p. 1, cols. 1-6; p. 2, cols 1-4. ISSN: 0327-2575. ML5.B8. In Spanish.

Ginastera makes a compelling case for the support of new music in Argentina. In a guest editorial for a leading arts journal, he describes the urgent financial crisis faced by current creative musicians. He forcefully appeals to the government, private organizations, and individual sponsors for their patronage. At the time, the Di Tella Institute had generously financed the visual arts, but had not yet supported music. Such funding in fact materialized shortly after this article appeared.

- 159 ——. "La Sociedad Internacional de Música Contemporánea." *Clave: Revista Musical Venezolana* 6(35) (1957): 23-24. ML5.C576. In Spanish.

Based on an address that Ginastera gave at the Latin American Festival in Caracas, this article urges composers to form a Venezuelan section of the International Society for Contemporary Music. The ISCM has the laudable goals of diffusing new music, fostering creativity, and promoting exchange among composers, critics, performers, and audiences. Countries throughout the world (including Argentina, Brazil, Chile, and Mexico) have already affiliated with the ISCM. Venezuela should do the same.

- 160 ——. "Why the Inter-American Must Be a Festival of Youth." *Inter-American Bulletin*, 66 (1968): 6-9. ISSN: 0020-4978. ML1.1717. Reprint: published previously in the *Washington Sunday Star*, 23 June 1968, sec. D, pp. 1, 4. In English.

Ginastera reminisces about the first two Inter-American Music Festivals (1958, 1961) and the role they played in shaping his development. He expresses appreciation for Guillermo Espinosa, Harold Spivacke, Samuel Rosenbaum, Howard Mitchell, João Carlos Martins, and Hobart Spalding, all of whom were associated with this important phase of his career. Now he wishes to give younger composers the opportunity to have their works premiered. For this reason, his name (along with other established Latin American composers) will not appear on the concert program. Nevertheless, his legacy lives on in the large number of his pupils who will present their works at the festival this season.

Select Bibliography of Secondary Sources

Ginastera scholarship is a relatively new field that has not yet produced an extensive body of specialized secondary literature. For this reason, the present chapter is organized according to types of publications, rather than by topics. It begins with consideration of the following major forms of scholarship: (1) books; (2) articles, conference proceedings, and book chapters; (3) doctoral dissertations, Doctorate of Musical Arts (DMA) documents, and master's theses; (4) major signed articles in music reference works; and (5) catalogs of Ginastera's compositions. Searches in online databases (including WorldCat, RILM Abstracts of Music Literature, JSTOR, Digital Dissertations Online, Music Index, International Index to Music Periodicals, Handbook of Latin American Studies, and Hispanic American Periodicals Index) have identified this literature. The present chapter cites an inclusive but selective portion of the sources collected. In addition, scholarly materials of significance that are not indexed in standard search engines are included, although a comprehensive account of all such publications is not feasible.

Strict criteria apply to the inclusion of unpublished graduate papers in this chapter. The selection is generally limited to high-quality doctoral dissertations and performance documents that make significant and original contributions. Exceptional master's theses that meet these criteria are occasionally added. Except in special cases, all graduate documents must be readily accessible to researchers in major libraries through Digital Dissertations or Inter-Library loan.

This chapter also incorporates materials that, while not considered principal forms of scholarship, contribute to our knowledge of Ginastera. These sources include: (1) interviews; (2) reviews and newspaper articles; (3)

memorials; (4) references to the composer in general music sources; (5) discographies; and (6) miscellaneous items. Many sources that fall into these categories come from the composer archives at Boosey & Hawkes in New York, in addition to standard databases.

Practical constraints have limited the number of minor sources that could be included in this chapter. A rigorous critical filter was applied to their selection, but ultimately the decision of what to include is necessarily subjective. Significant published interviews that shed critical light on the composer's creative conception have been emphasized. Selected reviews focus almost exclusively on premieres or major performances that took place during the composer's lifetime. International performances at the height of Ginastera's career receive special attention. Obituaries, memorials, and general sources are listed only if they represent substantive scholarly contributions, or if they meaningfully contribute to the composer's legacy. Together, all secondary sources offer an in-depth view of the current state of Ginastera scholarship.

BOOKS

- 161 Buch, Esteban. *The Bomarzo Affair: ópera perversion y dictadura*. Buenos Aires: Adriana Hidalgo, 2003. 238 pp. (Los Sentidos/ Música.) ISBN: 9879396898. ML410.G36 B83 2003. In Spanish.

A richly textured ideological history of Ginastera's second opera, which the Onganía dictatorship banned from its Argentine premiere at the Teatro Colón. Employs a novelesque style that takes the reader through a complex chain of political, social, and artistic events that shaped the opera's critical reception and performance history. Provides a compelling account of the relationship between political power and artistic representation during the 1960s in Argentina. Also includes a valuable analysis of the operatic score and its relationship to the composer's *Cantata Bomarzo*. The author's meticulous primary source research enriches his nuanced treatment of this notorious episode in Argentine history.

- 162 Mariz, Vasco. *Alberto Ginastera*. Cursos Libres de Português y Estudos Brasileños. Rosario: Emilio Fenner, 1955. 38 pp. ML410.G36 M3. In Spanish.

Earliest biography of the composer, by a distinguished Brazilian musicologist. This study is noted for its brevity, yet it represents an important contribution for its time. It provides an accurate biographical sketch of the composer along with a concise discussion of his style and works. Also includes a preliminary works catalog, bibliography, and discography.

- 163 Scarabino, Guillermo. *Alberto Ginastera: técnicas y estilo (1935–1950)* [sic]. Buenos Aires: Facultad de Artes y Ciencias Musicales, Instituto de Investigación Musicológica “Carlos Vega,” 1996. 144 pp. (Cuaderno de Estudio no. 2.) MT92.G56 S33 1996. In Spanish.

An important study that aims to catalog the lexicon of musical features associated with the composer's stylistic development from 1935–54. (The “1950” date on the title page is a misprint.) The author's assumptions about the way that twentieth-century harmonic and contrapuntal progressions create tonal expectations derive from the theories of Felix Salzer. His application of these principles provides instructive information about the underlying tonal organization of Ginastera's works. Nevertheless, shortcomings of the book result from the author's lack of clear and consistent criteria upon which to base his analytical categories, coupled with a poor print quality that renders musical examples difficult to read.

- 164 Sottile, Antonietta. *Alberto Ginastera: le(s) style(s) d'un compositeur argentin*. Preface by Jean-Jacques Nattiez. Paris: L'Harmattan, 2007. 255 pp. (Univers Musical.) ISBN: 2296036457. ML410.G36 S68 2007. In French.

In this published version of her doctoral dissertation, Sottile proposes a well-reasoned solution to the Ginastera periodization debate. She balances the composer's own statements about his creative trajectory with a detailed structural analysis of his works. Within this framework, Sottile devotes the greatest attention to familiar compositions, emphasizing the *Danzas argentinas*, First Piano Sonata, Second String Quartet, *Concerto per corde*, and *Pimeña no. 2*. Most valuable is her comparative analysis of two versions of the Second String Quartet, as mediated by the *Concerto per corde* (a revised arrangement of the quartet for string orchestra). Even more important is her insightful discussion of Ginastera's intertextual practices and their implication for the stylistic periodization of his works. Ultimately, Sottile retains the composer's three-part categorization of his music, but divides his final creative phase into two subperiods based on the resurgence of autochthonous elements in his final compositions.

- 165 Spangemacher, Friedrich, ed. *Alberto Ginastera*. Bonn: Boosey & Hawkes, 1984. 122 pp. (Musik der Zeit: Dokumentationen und Studien). ISBN: 3870902043. ML410.G36 A5 1985 [sic]. In German.

This volume is a commemorative collection published by the Bonn office of Boosey & Hawkes. Ginastera participated in the initial planning stages of this volume, contributing three previously published

essays that appear in German translations (items 124, 149, 153). This collection features an extended article on the *Cantata para América mágica* by Hanns-Werner Heister (item 194) and a major study of *Bommarzo* by Malena Kuss (item 216). It also contains German translations of Luc Terrapon's interview with the composer (item 338) and Gilbert Chase's classic study of Ginastera that first appeared in the *Musical Quarterly* (item 182). A chronology, works catalog, discography, and bibliography (to 1983) enhance the value of this carefully assembled collection.

- 166 Storni, Eduardo. *Ginastera*. Madrid: Espasa-Calpe, 1983. 212 pp. ISBN: 8423953807. ML410.G36 S8 1983. In Spanish.

An anecdotal account of the composer published by an amateur musician. Lacks a table of contents, index, or bibliography. The analytical treatment of the composer's music remains superficial and relies excessively on previous biographical studies of Pola Suárez Urtubey. The factual accuracy of information appearing in this book should not be trusted without corroboration from reliable sources.

- 167 Suárez Urtubey, Pola. *Alberto Ginastera*. Buenos Aires: Ediciones Culturales Argentinas, 1967. 162 pp. (Argentinos en las Artes.) ML410.G36.S9. In Spanish.

The first full-length biography of the composer, produced with his collaboration. This book is the classic starting point for all Spanish-language Ginastera scholarship. Organized primarily by genre, it provides brief descriptions of each composition (until 1965) and incorporates information from Suárez Urtubey's previously published articles on the *Cantata para América mágica* (item 251) and *Don Rodrigo* (item 253). Personal interviews with the composer and photographs from the Ginastera family collection add additional interest. A chronology, discography, bibliography, and catalog of compositions (that includes quotations from selected reviews) complete this work.

- 168 ——. *Alberto Ginastera en cinco movimientos*. Buenos Aires: Editorial Victor Lerú, 1972. 111 pp. ML410.G36.S9 1972. In Spanish.

This book is a condensed revision of the author's previous Ginastera biography (item 167). It reorganizes the material into five chapters (or "movements"), through which it provides a more personal view of the composer. One new feature is a sizeable discussion of *Bommarzo*, based on the author's previously published article in *Tempo* (item 252). Although Suárez Urtubey does not include a bibliography or discography, she does update her earlier chronology and catalog of works.

- 169 ——. *Ginastera: veinte años después*. Buenos Aires: Academia Nacional de Bellas Artes, 2003. 38 pp. ISBN: 9506120447. ML410. G36 S93 2003. In Spanish.

Issued twenty years after the composer's death, this book aims to address a notable gap in Ginastera scholarship by providing new coverage of the composer's Geneva years. It draws on research from the author's major article in the *Diccionario de la música española e hispanoamericana* (item 318), offering succinct descriptions of each of the fifteen works that Ginastera created in Switzerland. Based on an overview of the composer's complete œuvre, Suárez-Urtubey revises her earlier three-part division of Ginastera's works (based on the composer's official statements). She now suggests that his output be divided into four periods, the last of which represents a renewal of the styles and aesthetics of his earlier years. A complete catalog of works, produced in collaboration with Argentine musicologist Ana María Mónico, provides detailed information about each composition, including citations of recordings.

JOURNAL ARTICLES, BOOK CHAPTERS, AND CONFERENCE PROCEEDINGS

- 170 Barbosa-Lima, Carlos. "Remembering Alberto Ginastera: The Evolution of a Guitar Sonata," *Guitar Review* 87 (1991): 6–17. ISSN: 0017-5471. ML1.G97. In English.

A performance history of the Guitar Sonata by the Brazilian guitarist who premiered the work. In this article, Barbosa-Lima speaks of Ginastera's fear of writing for the instrument, which the composer avoided until late in his career. The author documents Ginastera's collaboration with performers and his tendency to avoid finalizing the details of a piece until after the premiere. Over the years, Barbosa-Lima developed a friendship with Ginastera, who suggested that the performer arrange the *Cinco canciones populares argentinas* for voice and guitar. Three of these transcriptions (I, II, and V) are reproduced here.

- 171 Beaujean, Oswald. "Über die Werke von Alberto Ginastera." *Jahrbuch* (Bayerische Akademie der Schönen Künste) 8 (1994): 165–72. ISSN: 0932-0229. NX550.A1 J34. In German.

A published pre-concert lecture that overviews the composer's life and stylistic development. The author draws extensively on the ideas of other scholars that he repeats without a critical filter, leading to factual and interpretative errors. He provides no notes or bibliography.

although he does allude to Hanns-Werner Heister's analysis of the *Cantata para América mágica* (item 194), upon which his own discussion of the work is based.

- 172 Biglia, Juan Carlos, and David Lifschitz. "Bomarzo: la prohibición." *Revista Argentina de Musicología* 3(4) (2002–3): 235–87. ISSN: 1666-1060. ML5.R1974. In Spanish.

This article, which coincided with a 2003 revival of *Bomarzo* at the Teatro Colón, explores prevailing discourses at the time that the Argentine government first censored the work. Argues that the Onganía regime banned the opera to assert its moral authority and demonstrate a capacity for strong national leadership. At the end of the article, the authors reproduce key legal documents and interviews with historical figures (although Ginastera's voice is notably absent). Nonetheless, this documentation proves valuable for studying the reception history of the work.

- 173 Borowitz, Albert. I. "The Cenci Affair." *Opera News* 37(19) (1973): 10–13. ISSN: 0030-3607. ML1.O482. In English.

A Harvard-educated lawyer specializing in historical crimes unveils the tragic story of the Cenci family. He traces fictionalized accounts of authors such as Artaud, whose rendition inspired the libretto of Ginastera's opera, which received its New York premiere that week.

- 174 Breuer, Robert. "Philadelphia: Eine 'gregorianische' Passion von Alberto Ginastera." *Melos/NZ* 1(4) (1975): 302–3. ISSN: 0343-0138. ML5.M183. In German.

A description of the *Turbae* following its premiere by the Mendelssohn Club Chorus and Philadelphia Orchestra. The author observes Ginastera's assimilation of Gregorian chant, along with the stylistic influences of Lutoslawski, Petrassi, Penderecki, and Nono. Breuer discusses the meaning of the word "turbae," the textual sources of the work, the composer's inventive conception of the chorus and soloists, and his experimentation with extended vocal and instrumental techniques. Although conventional audiences might find the intense dissonance and piercing volume of the work unsettling, Breuer affirms its artistic value and spiritual significance.

- 175 Brino, Paola. "Alberto Ginastera: Sonata per chitarra, op. 47." *Il Fronimo* 29(116) (2001): 15–19; 30(118) (2002): 21–30; 30(119) (2002): 47–51. ISSN: 1125-1811X. ML5.F76. In Italian.

A three-part article that contains a movement-by-movement analysis of the Guitar Sonata. Begins with a summary of Ginastera's stylistic development and a discussion of the unique role that the composer

accorded the guitar within his œuvre. Especially noteworthy is Brino's treatment of the composer's references to Wagner's *Die Meistersinger* and his analysis of the "symbolic" guitar chord as a unifying element of the work. As a whole, the author offers a fine structural analysis in addition to providing meaningful commentary on idiomatic guitar sonorities and techniques.

- 176 Buch, Esteban. "L'avant-garde musicale à Buenos Aires: Paz contra Ginastera." *Circuit* (Montreal) 17(2) (2007): 11–33. ISSN: 1183-1693. ML5.C57. In French.

Explores the antagonism between Juan Carlos Paz (the pioneer of Argentine vanguard music) and Ginastera. One contentious issue involved the inclusion of folk sources in contemporary music, which Paz, the staunch dodecaphonic advocate, rejected. When Ginastera was selected as director of the iconic modernist institute, CLAEM, Paz's bitterness deepened. An intriguing aspect of the conflict stems from a potential interpersonal conflict since, years earlier, Paz had married a cousin of Ginastera's mentor, Juan José Castro. The ill-fated relationship ended almost instantly, creating an additional source of tension that may have exacerbated the hostilities.

- 177 ——. "El caso *Bomarzo*: ópera y dictadura en los años sesenta." *Boletín del Instituto de Historia Argentina y Americana* (Buenos Aires), 3rd series, 23 (2001): 109–37. ISSN: 0524-9767. F2801.B96. In Spanish.

Anticipates the author's book on *Bomarzo* (item 161). Focuses on the relationship between Ginastera's opera, Argentine political ideology, and the Catholic Church. Here Buch places less emphasis on Ginastera's music than in his full-length study, since this article appears in an Argentine historical journal.

- 178 ——. "Ginastera y Nono: encuentros y variantes." *Revista del Instituto Superior de Música* (Santa Fe, Argentina) 9 (2002): 62–85. ISSN: 1666-7603. ML5.R214. In Spanish.

An important article that examines the complex relationship between Ginastera and Nono during the late 1960s when Nono came to teach at the Di Tella Institute. Despite their seemingly opposing aesthetic orientations, both composers cultivated an interest in opera and utilized multiple row forms for dramatic purposes. Ginastera's *Bomarzo* uses an inversion of the same all-interval series that Nono had previously employed in *Il canto sospeso* and *Intolleranza* 1960. Yet, Buch also underscores important distinctions between the two composers. Whereas Nono attempted to redefine opera, Ginastera aimed to expand and renovate the operatic tradition through the inclusion of experimental twentieth-century techniques.

- 179 Buchar, Inés A. "Bomarzo: novela y ópera." In *Relecturas, reescrituras, articulaciones, discursivas*: Proceedings of the 3rd Jornadas Internacionales de Literatura Argentina/Comparatística, Buenos Aires, 28–30 July 1999, ed. Daniel Altamiranda. Buenos Aires: Facultad de Filosofía y Letras, Universidad de Buenos Aires, 1999, pp. 569–75. ISBN: 9879816404. PQ7603.R45 1999. In Spanish.

This brief conference paper, conceived from a literary perspective, provides a useful comparison of Mujica Láinez's novel *Bomarzo* and Ginastera's homonymous opera, focusing on the first and final scenes.

- 180 Carballo, Erick. "El tiempo latinoamericano en la música de Ginastera." *Pauta* 15(59–60) (1996): 146–74. ML5.P2. In Spanish.

Investigates the way that Ginastera's music reflects a unique consciousness of Latin American time, in which multiple temporal layers exist simultaneously. Carballo believes that Ginastera's music embodies this conception because his works project traditions associated with the past onto a modern musical canvas. The author supports his views by referencing the composer's use of literary texts derived from the gauchesco literature, melodies associated with the Argentine plains, harmonies derived from the open guitar strings, and rhythms related to the national music heritage. Carballo's endeavor to connect the composer's creative conception with a broader Latin American cosmovision represents an important contribution.

- 181 Chase, Gilbert. "Alberto Ginastera: Argentine Composer." *Musical Quarterly* 43(4) (1957): 439–60. ISSN: 0027-4631. ML1.M725. In English.

Classic study of the composer by one of the most distinguished authorities on Ibero-American music. Forms an indispensable starting point for all serious exploration of the composer's pre-1958 works. In this article, Chase introduces readers to the requisite cultural background for interpreting Ginastera's nationally oriented music. He connects this repertoire to the gauchesco tradition (i.e., the tradition of upholding the Argentine horseman as a symbol of the nation). Chase identifies the malambo (competitive gaucho dance) and "symbolic" guitar chord (based on the open strings of the instrument) as central elements aligned with this tradition. Additionally, because this article figures as the earliest important study of Ginastera in English, it includes numerous score excerpts, a musical facsimile, a photograph of the composer, and a preliminary catalog of his works.

- 182 ——. "Alberto Ginastera, der argentinische Komponist." In item 165, pp. 24–44. In German.

German translation of item 181. Does not include the photograph, facsimile, or worklist, since these materials appears elsewhere in the collection.

- 183 ——. “Alberto Ginastera: Portrait of an Argentine Composer.” *Tempo*, n. s., 44 (1957): 11–17. ISSN: 0040-2982. ML5.T317. In English.

Although this study is not as developed as the author’s full-scale article in the *Musical Quarterly* (item 181), it offers important insights into the composer’s creative career. Particularly noteworthy is Chase’s treatment of the malambo. He relates the agile foot-tapping motion (*zapateo*) of the Argentine dance to the sophisticated rhythmic structure of Ginastera’s music in its imaginative transformations of the rural tradition.

- 184 ——. “Música del nuevo mundo.” *Boletín Interamericano de Música*, 6 (1958): 3–5. ISSN: 0006-6400. ML1.B518. In Spanish.

Chase declares the Second String Quartet the culminating work of the First Inter-American Music Festival in Washington, DC, where the piece received its premiere. He praises Ginastera’s quartet as a landmark of contemporary chamber music. Chase also notes the composer’s quotation of a “Triste” from his early *Cinco canciones*, with which Ginastera recalls his Argentine past in a work that elsewhere affiliates with an international musical language.

- 185 ——. “New World Music.” *Américas* 10(7) (1958): 10–13. ISSN: 0379-0940. F1401.A57. In English.

Translation of item 184.

- 186 ——. “Remembering Alberto Ginastera.” *Latin American Music Review* 6(1) (1985): 80–84. ISSN: 0163-0350. ML199.R48. In English.

Chase shares personal details of his relationship with the composer in a memorial issue of the *LAMR*. Ginastera commented on a draft of Chase’s classic *MQ* study (item 181) prior to its publication. Given Ginastera’s scrupulous attention to detail, it comes as no surprise that he sent Chase three exhaustive pages of instructions and corrections. At one point, Ginastera asked the author to eliminate all reference to his early withdrawn works. Although the composer’s wording of this request might have suggested that he physically destroyed these compositions, manuscript copies and a few printed editions do exist in a number of cases.

- 187 Copland, Aaron. “The Composers of South America.” *Modern Music* 19(2) (1942): 75–82. ISSN: 1060-0701. ML1.M178. In English.

After Copland took his first trip to South America, he reported on the state of musical life in the countries he visited. In Argentina, Ginastera made a favorable first impression on him. Copland praised the young composer's "brilliantly effective, sure-fire music of the French-Spanish persuasion" and noted Ginastera's ability as an orchestrator. Copland also made the frequently-quoted statement that Ginastera was considered "the white hope of Argentine music." However, this quotation is often taken out of context, since Copland was referring to the way that Ginastera's Argentine colleagues perceived him, rather than offering his own evaluation.

- 188 Dotsenko, Vitali. "Alberto Ginastera: un gran talento y una fantasía inagotable." *América Latina* (Moscow) 12(90) (1990): 77–86. ISSN: 0207-7116. F1401.A522. In Spanish.

Biographical essay that reveals a solid knowledge of the composer's music and its place within the contemporary Latin American repertoire. Devotes the greatest attention to Ginastera's works of the 1960s and beyond.

- 189 Eyler, David P. "Cantata para América mágica Composed by Alberto Ginastera." *Percussive Notes* 17(1) (1978): 30–31. ISSN: 0553-6502. ML1.P1087. In English.

Succinct discussion of the work and its performance challenges, illustrated with musical examples.

- 190 Ginastera, Georgina. "Reflexiones sobre Alberto Ginastera." In *Primeras jornadas internacionales sobre investigación en música académica latinoamericana*, Mendoza, 15–18 August 2006, 13–18. Mendoza, Argentina: Facultad de Artes y Diseño, Universidad Nacional de Cuyo, 2009. In Spanish.

Ginastera's daughter offers an illuminating portrait of the composer, as revealed through the lens of his letters. She focuses on her correspondence with her father from 1972–83, centering on four main themes: (1) the creator's struggle; (2) successes and crises; (3) definitions of time; and (4) the transcendence of art. Particularly fascinating is her discussion of Ginastera's conception of music and eternity.

- 191 Grela, Dante. "Identidad cultural y creación musical en Latinoamérica: la *Cantata para América Mágica* de Alberto Ginastera." *Revista del Instituto Superior de Música* (Santa Fe, Argentina) 9 (2002): 85–98. ISSN: 1666-7603. ML5.R214. In Spanish.

Offers a sound structural analysis of the *Cantata para América mágica*, which it associates with neoclassicism, dodecaphony, integral serialism, pointillism, and music of an aboriginal origin. Asserts

that the work represents Latin American cultural identity because it draws upon the coexistence of diverse musical and cultural resources, rather than evoking a purified indigenous utopia.

- 192 ——. “Tres expresiones de la creación musical latinoamericana en la primera mitad del siglo xx.” *Música e Investigación* 7–8 (2000–2001): 75–110. ISSN: 0329-224X. ML5.M7256. In Spanish.

This article aims to explore Latin American identity in relation to three works, one of which is Ginastera's *Panamá* suite. It provides a structural analysis and detailed formal diagram of each movement of the work. One central characteristic is the structural juxtaposition of sonic “blocks” that substitute for traditional formal procedures.

- 193 Hanley, Mary Ann. “The Solo Piano Music of Alberto Ginastera.” *American Music Teacher* 24(6) (1975): 17–20; 25(1) (1975): 6–9. ISSN: 0003-0112. ML1.A5. In English.

A well-organized two-part survey of the piano literature. In preparing the article, Hanley worked directly with Ginastera, whose statements about the music appear frequently throughout the text. Although this study primarily addresses piano teachers and performers, it contains valuable information for the general reader. Does not cover the last two piano sonatas, which were completed at a later date.

- 194 Heister, Hanns-Werner. “Trauer eines Halbkontinents und Vergegenwärtigung von Geschichte: Ginasteras *Cantata para América mágica*, op. 27.” In item 165, pp. 45–75. In German.

A weighty article that should be read by those with serious scholarly interests in the subject. Heister offers a provocative postcolonialist analysis of the *Cantata para América mágica*. He interprets Ginastera's musical representation of the conquest as an anti-imperialist statement against U.S. hegemony in Latin America. He provides an in-depth reading of the piece that includes treatment of its pre-Columbian texts, structural symmetry, innovative timbral resources, and relationship between indigenous practices and contemporary techniques (the latter of which include irrational rhythms, integral serialism, and dodecaphonic procedures). Ultimately, Heister concludes that Ginastera represents the conflict between the conqueror and the conquered through interactions of indigenous and modernist materials. According to the historical narrative, the conqueror prevails, but Ginastera incorporates his own counternarrative, since he dissembles the rationalized order of materials (associated with “progress”) at the end.

- 195 ——. *Vom allgemeingültigen Neuen: Analysen engagierter Musik: Dessau, Eisler, Ginastera, Hartmann*, eds. Thomas Phelps and Wieland

Reich. Saarbrücken, Germany: Pfau, 2006. ISBN: 3897273314. ML275.5.H45. In German.

Includes a reprint of item 194 in a commemorative volume of Heister's published essays.

- 196 Hess, Carol A. "Ginastera's *Bomarzo* in the United States and the Impotence of the Pan-American Dream." *Opera Quarterly* 22(3-4) (2006): 459-76. ISSN: 0736-0053. ML1699.O65.

This article forms a counterpart to Buch's studies of *Bomarzo* in Argentina (items 161, 177). Hess is the first scholar to explore the critical reception of Ginastera's music in the United States. The focus of her article centers on U.S. politics and specifically on the way that Pan-Americanism shaped diverse readings of *Bomarzo* in its Washington and New York premieres.

- 197 Hume, Paul. "Alberto Ginastera." *Inter-American Music Bulletin*, 48 (1965): 1-3. ISSN: 0020-4978. ML1.1717. In English.

Laudatory article by the music critic of the *Washington Post*, who states that Ginastera may "well be the principal creative force in music in South America today." Here Hume traces the performance history of Ginastera's music in the United States, primarily touching on his compositions from the 1950s and early 1960s.

- 198 ——. "Nace una ópera." *Boletín Interamericano de Música*, 61 (1967): 3-9. ISSN: 0006-6400. ML1.B518. In Spanish.

Translation of item 199.

- 199 ——. "An Opera is Born." *Américas* (Washington, DC) 19(7) (1967): 34-37. ISSN: 0379-0940. F1401.A57. In English.

Valuable summary of Ginastera's second opera, *Bomarzo*, which a few months earlier had premiered in Washington. Topics include: the historical setting, the composer's literary collaboration with Mujica Lainez, the relationship between the opera and cantata of the same name, the central role of the chorus and ballet, and the use of closed forms in a manner akin to Berg's *Wozzeck*. Hume also discusses the composer's affiliation with twelve-tone melodies, microtonal resources, and aleatory, all of which Ginastera cast within a traditional operatic framework. The critic concludes that the Washington *Bomarzo* premiere established Ginastera's reputation as one of the preeminent composers of his day, unrivaled in the field of opera.

- 200 ——. "An Opera Is Born." *Inter-American Music Bulletin*, 61 (1967): 18-24. ISSN: 0020-4978. ML1.1717. In English.

Reprint of item 199.

- 201 Kant, Ronald de. "Symphonic Corner." *Clarinet* 24(3) (1997): 48–52. ISSN: 0361-5553. ML1.C787. In English.

This article, authored in collaboration with Richmond Symphony clarinetists David Niethamer and Marta Schworm, proposes creative solutions to the demanding solo clarinet part in the *Variaciones concertantes*. Performance strategies include changing from a B^b to an A clarinet and calling upon the second clarinetist during a particularly high passage to cover the part on E^b clarinet.

- 202 Kelly, Randy. "Orchestral Training Forum." *Journal of the American Viola Society* 19(1) (2003): 63–64. ISSN: 0898-5987. ML900. In English.

The principal violist of the Pittsburgh Symphony offers advice on interpreting the dramatic solo in the *Variaciones concertantes*.

- 203 Kriajeva, Irina. "El ritual primitivo en las obras de Stravinsky, Falla y Ginastera." In Louis Jambou, ed. *Manuel de Falla: latinité et universalité: Proceedings of the Colloque International tenu en Sorbonne, Paris, 18–21 November 1996*. Paris: Université de Paris-Sorbonne, 1999, pp. 465–73. ISBN: 2840501422. ML410.F215 M258 1999. In Spanish.

Includes Ginastera's *Cantata para América mágica* in a comparative analysis of ritual elements in three twentieth-century compositions. Draws on references to tribal practices, particularly the centrality of percussive rhythms and their relationship to speech, along with microvariations in polyrhythmic structures that are enhanced by dynamics. In the last movement of the *Cantata*, Kriajeva identifies symbolic references to the representation of funeral music in the European concert tradition.

- 204 Kuss, Malena. "Alberto Ginastera y la formación temprana del compositor." *Heterofonia* (Mexico City) 2(10) (1970): 13–17. ISSN: 0018-1137. ML5.H49. In Spanish.

An informative first-hand account of Ginastera as a composition teacher, whose systematic approach to the subject progressed from the general to the specific and encompassed a wide range of historical and contemporary techniques. This article is useful for the information it furnishes about the specific materials that Ginastera knew and used in his classes, as well as for the insights it offers into his compositional perspective.

- 205 ——. "Berichte: Alberto Ginastera." *Mitteilungen der Paul Sacher Stiftung* 2 (1989): 17–18. ISSN: 1015-0536. ML5.P195a. In English.

A brief report on the author's research at the Paul Sacher Stiftung. Proposes a speculative hypothesis that Ginastera referenced the

time-honored technique of quoting a theme based on the letters B-A-C-H to develop a secret love program in the spirit of Berg's *Lyric Suite*. Kuss argues that the composer embedded this symbolism within his Second String Quartet and continued the allusions in later compositions through an intricate network of interconnected themes.

- 206 ——. "La certidumbre de la utopía: estrategias interpretativas para una historia musical americana." *Boletín Música* (Havana), n. s., 4 (2000): 4–24. ISSN: 0864-0483. ML5.M7139. In Spanish.

An analysis of the *Cantata para América mágica* embedded within a postcolonial critique. Kuss proposes suggestive parallels between the symmetrical construction of the middle movement and mathematical principles derived from Mayan cosmology. This is one of the author's most original scholarly endeavors, in which she advances an intriguing hypothesis. Nevertheless, her theories would carry more weight if she supported them with the composer's quoted statements, excerpts from his *Cantata* score, or references to parallel practices in related works such as the orchestral *Popol Vuh* (also based on Mayan texts). In attempting to prove her theories, Kuss occasionally overreaches, resulting in analytical errors, such as when she miscalculates the number of instrumental and vocal parts in the *Cantata* as fifty-two—an important Mayan number—although the correct total count is fifty-three.

- 207 ——. "Ginastera's Cello Sonata." *Tempo*, n. s., 132 (1980): 41–42. ISSN: 0040-2982. ML5.T317. In English.

A succinct analysis that appeared after the Cello Sonata received its premiere. Here Kuss focuses on Ginastera's use of love symbolism. The composer establishes a system of coded references associated with themes related to love from his opera *Don Rodrigo* and his Third String Quartet (with soprano soloist). Kuss also proposes a connection between the Cello Sonata and Ginastera's *Pampeana no. 2* (1950), the composer's only other work scored for the same instrumental combination.

- 208 ——. "Identity and Change: Nativism in Operas from Argentina, Brazil, and Mexico." In Carol E. Robertson, ed. *Musical Repercussions of 1492: Encounters in Text and Performance*. Washington, DC: Smithsonian Institution Press, 1992, pp. 299–335. ISBN: 1560981830. ML55.M69317 1992. In English.

Expanded and revised version of item 210 in a volume of essays dedicated to the five-hundredth anniversary of Columbus's voyage to the Americas. Kuss's enhanced set of musical examples (beautifully reproduced in this collection), combined with an updated bibliography

and concluding statement, make this article worth reading in its revised version.

- 209 ——. Introduction to *Alberto Ginastera: A Complete Catalogue*. Rev. edn. New York: Boosey & Hawkes, 1986. 36 pp. ISBN: 0851620418. ML134.G43 B6 1986. In English.

In this brief introduction to the publisher's catalog of works (item 321), Kuss aims to dispel common misconceptions about the composer. She argues against the clear division of Ginastera's music into style periods, stating that:

It is more accurate to view the fifty-four opus-numbered works that represent his total oeuvre (1937–83) as an uninterrupted search for synthesis between the sounds that carry the stamp of his culture and the 20th-century techniques he learned to master with consummate virtuosity.

Scholars on various sides of the Ginastera periodization controversy frequently refer to this statement.

- 210 ——. "Lenguajes nacionales de Argentina, Brasil y México en las óperas del siglo xx: hacia una cronología comparativa de cambios estilísticos." *Revista Musical Chilena* 34(149–50) (1980): 61–79. ISSN: 0716-2790. ML5.R283. In Spanish.

A brief analysis of Ginastera's *Don Rodrigo* within a broader comparative study of Latin American opera. The author aims to establish a structural relationship between pitches 1–4 of the basic series (also known as a "Z cell") and the "symbolic" guitar chord of Ginastera's earlier works. Kuss uses this putative connection to support her argument that Argentine composers attributed greater cultural weight to rural folk traditions (as opposed to indigenous or African musical practices).

- 211 ——. "Nacionalismo, identificación y Latinoamérica." *Cuadernos de Música Iberoamericana* (Madrid) 6 (1998): 133–49. ISSN: 1136-5536. ML199.C83. In Spanish.

Endeavors to problematize the concept of musical nationalism as applied to Latin America, using the music of Argentina (and specifically Ginastera) as a case study. The author takes a polemical tone in which she critiques definitions of nationalism in standard musicological texts because of the way that they marginalize the contribution of "peripheral" composers. In her own treatment of the subject, Kuss focuses more on tracing the lineage of vernacular music features at a structural level than on exploring composers' socio-cultural perspectives.

- 212 ———. "Native Idioms in 20th-Century Operas from Argentina, Brazil and Mexico: Towards a Comparative Chronology of Stylistic Change." In *Miscellanea Musicologica; Adelaide Studies in Musicology* 12 (1987): 54–73. Proceedings of the Third Intercongressional Symposium of the International Musicological Society, Adelaide, Australia, 24–30 September 1979. ISSN: 0076-9355. ML5.M34. In English.

Translation of item 210 in a volume of annual conference proceedings.

- 213 ———. "La poética referencial de Astor Piazzolla." *Revista del Instituto Superior de Música* 9 (2002): 11–28. ISSN: 1666-7603. ML5.R214. In Spanish.

A published translation of the author's conference paper, "The Referential Poetics of Astor Piazzolla," which she delivered at the 2001 Piazzolla Symposium at the City University of New York. In this presentation, Kuss compares Piazzolla's *Tres minutos con la realidad* with the opening movement of Ginastera's First Piano Sonata. She believes that both works utilize a number of common characteristics, including Model A octatonic scales and tripartite designs based on block structures. Additionally, she asserts that the two pieces use intervals of minor thirds as the means of progression to delineate their respective macrostructures. Such features lead Kuss to posit a provocative linkage between her own analysis of Ginastera's and Piazzolla's music and van den Toorn's theoretical approach to Stravinsky.

- 214 ———. "'Si quieres saber de mí, te lo dirán unas piedras': Alberto Ginastera, autor de *Bomarzo*." In Emilio Casares and Álvaro Torrente, eds. *La ópera en España e Hispanoamérica*, Madrid, 29 November–3 December 1999, vol. 2. Madrid: Ediciones del ICCMU, 2001, pp. 393–411. ISBN: 8489457174. ML1747.1.C66 1999. In Spanish.

Overviews the literary background and musical structure of Ginastera's second opera, *Bomarzo*. The author sets forth her analysis of the primary and secondary series of the work, which she relates to a network of intra- and intertextual relationships. See also her earlier extended study of *Bomarzo* (item 216), which previews much of the analysis presented here.

- 215 ———. "The Structural Role of Folk Elements in 20th-Century Art Music." In Angelo Pompilio, ed. *Trasmissione e ricezione delle forme di cultura musicale*: Proceedings of the 14th Congress of the International Musicological Society, Bologna, 27 August–1 September 1987, vol. 3. Turin: Edizione de Torino, 1990, pp. 99–120. ML160.S6 1987. In English.

This published conference paper, which the author whimsically calls "The Fantasy on the Z Cell," traces the use of the pitch collection (0,1,6,7) in three contemporary works including Ginastera's *Don Rodrigo*. In her attempt to establish a lineage of folkloric usage in progressively more sophisticated stages of development, Kuss falls prey to outmoded evolutionist assumptions that characterize the ethnomusicological research of previous decades.

- 216 ——. "Symbol und Phantasic in Ginasteras *Bomarzo* (1967)." In item 165, pp. 88–102. In German.

This article aims to show how Ginastera revised his traditional approach to musical dramaturgy in his second opera, *Bomarzo*. It analyzes the pitch content and serial structure of the work, arguing that the basic series of the opera (associated with immortality) gives rise to two derivative twelve-note ideas (respectively connected with dreams and death). The criteria that the author uses to determine relationships between primary and subsidiary series are not always clear, and her musical analysis suffers from notational and theoretical errors. She concludes that Ginastera's compositional techniques imply an analogy to sculpture, which inspired Mujica Lainez's novel, the composer's *Cantata Bomarzo*, and his final operatic incarnation of the work.

- 217 ——. "Type, Derivation, and Use of Folk Idioms in Ginastera's *Don Rodrigo* (1964)." *Latin American Music Review* 1(2) (1980): 176–95. ISSN: 0163-0350. ML199.R48. In English.

The author's most rigorous analysis of the opera within her significant body of work on the subject. This article aims to establish a relationship between the serial structure of *Don Rodrigo* and Argentine vernacular elements (specifically the "symbolic" guitar chord of Ginastera's earlier works). Kuss asserts that there is one primary twelve-note row of the opera (associated with heroism) that generates broader motivic, intervallic, and serial relationships. She believes that Ginastera organized his dodecaphonic materials based on their dramatic associations, suggesting a parallel to Berg's operatic practices. She also proposes a likely hypothesis that Ginastera contracted the intervallic content of his thematic ideas to underscore the dramatic narrative.

- 218 Lowens, Irving. "*Beatrix Cenci*." *Américas* (Washington, DC) 24(1) (1972): 2–8. ISSN: 0379-0940. F1401.A57. In English.

This overview of *Beatrix Cenci* appeared a few months after the Kennedy Center premiere and included lavish illustrations from the production, which also adorned the inside and outside covers of

the journal. Here Lowens uses a more popular journalistic style than in his subsequent study of the opera published in *Tempo* (item 222). He focuses on Ginastera's musical portrayal of explicit sexual themes. Although he detects a literary relationship between *Beatriz Cenci* and Puccini's *Tosca*, he identifies *Bomarzo* as the work with the closest musical connections.

- 219 ——. "Beatriz Cenci." *Inter-American Music Bulletin*, 82 (November 1971–February 1972): 1–7. ISSN: 0020-4978. ML1.1717. In English.

Previous publication of item 218, but with fewer illustrations.

- 220 ——. "*Beatriz Cenci*: nueva ópera de Alberto Ginastera." *Boletín Interamericano de Música*, 81 (1971): 19–22. ISSN: 0006-6400. ML1.B518. In Spanish.

Previous publication of item 219 in Spanish, but with still fewer illustrations than items 218 or 219.

- 221 ——. "Current Chronicle: Washington, D.C." *Musical Quarterly* 53 (4) (1967): 551–62. ISSN: 0027-4631. ML1.M725. In English.

The Washington critic and ardent champion of Ginastera's music shares his recollection of the events leading up to the acclaimed Washington premiere of *Bomarzo*. This engrossing account dates back to 1961 and begins with Ginastera's brilliant success at the Second Inter-American Music Festival. It describes the Coolidge Foundation commission for the *Cantata Bomarzo* and the unexpected sensation that *Don Rodrigo* created at its New York premiere. To Lowens, *Bomarzo* fulfilled the unmet promise of *Rodrigo*, and critics such as Paul Hume hailed the work as a "modern masterpiece." In the remainder of the article, Lowens highlights the exceptional features of the work, which he illustrates with score excerpts. One final triumph occurs when Columbia Records captures the sound of the original cast on LP and preserves the performance for future generations.

- 222 ——. "Ginastera's *Beatriz Cenci*." *Tempo*, n. s., 105 (1973): 48–53. ISSN: 0040-2982. ML5.T317. In English.

Lowens provides a useful introduction to Ginastera's third opera. He traces the historical background of the Cenci family upon which the libretto is based. Additionally, he refers to Ginastera's theories on contemporary opera and demonstrates how the composer meets the challenges of the genre successfully. Lowens likens *Beatriz Cenci* to *Bomarzo* since both stage works deal with the sinister side of human nature and rely on contemporary themes such as violence, anguish, sex, and death. In addition, the two operas tend increasingly toward

an amalgam of music and cinema. *Tempo* reprinted this article as a special supplement (14 March 1973) to the New York opera premiere.

- 223 McIntyre, John. "Twentieth-Century Latin American Choral Music: An Introductory Survey." *Choral Journal* 33(10) (1993): 27–36. ISSN: 0009-5028. ML1.C656. In English.

Includes coverage of Ginastera within a brief overview of Latin American choral music that is designed to stimulate conductors' interest in the repertoire. Devotes the greatest attention to the composer's student work, *Psalm 150*, but spends considerably less time on his colossal *Turbæ* and virtually no time at all on his *Hieremias prophetæ lamentationes*, which is considered his most renowned choral composition.

- 224 Méndez, Marcela. "The Sonatina by Alberto Ginastera." *World Harp Congress Review* 8(1) (2002): 18–19. ISSN: 1542-9415. ML1005.W67. In English.

An intriguing account of a little-known Harp Sonatina that Ginastera composed early in his creative career, but later withdrew from his catalog. In this article, Méndez reproduces the title page from the manuscript, on which the composer inscribed a dedication to Augusto Sebastiani, the principal harpist of the Teatro Colón Orchestra. Unofficially the Sonatina survived, despite the composer's efforts to suppress the work. Yet, all disclaimers aside, Ginastera recycled a significant amount of material from the Sonatina in the third movement of his Harp Concerto (1956–65).

- 225 "Newsworthy." *Guitar Foundation of America Soundboard* 5(2) (1978): 53. ISSN: 0145-6237. ML1. In English.

A brief bulletin about the commission, premiere, and future performances of the Guitar Sonata. Ginastera expresses satisfaction with the work and will consider writing additional music for the instrument.

- 226 Nissman, Barbara. "Alberto Ginastera: Composer of Latin America." *Keynote* 7(6) (1983): 8–13. ISSN: 0736-4695. ML1.K355. In English.

A succinct article by the pianist renowned for her interpretations of Ginastera's music and to whom the composer dedicated his Third Piano Sonata. Here Nissman speaks of her relationship with Ginastera and quotes extensively from an interview with the composer shortly before his death. In this conversation, Ginastera continued to emphasize his lifelong attention to form and affirmed his Latin American identity. Nevertheless, he preferred to be remembered as a musician whose works absorbed and transcended the traditional expressive forms of his nation.

- 227 ——. "Ginastera's *Dance of the Graceful Maiden*." *Keyboard Classics* 6(5) (1986): 36–37. ISSN: 1044-3266. ML649.8.K5. In English.

Nissman gives a detailed piano masterclass on one of Ginastera's most popular compositions.

- 228 ——. "Ginastera's *Rondo on Argentine Children's Folk Tunes*." *Piano Today* 27(3) (2007): 8–12, 24, 48. ISSN: 1082-8753. ML649.8.K48. In English.

Offers perceptive suggestions about performing the delightful *Rondo sobre temas infantiles argentinos*. Nissman believes that musicians should first come to terms with the broad formal outlines of the work before shaping its internal musical details. She compares Ginastera's composition with Bartók's first *Rondo on Hungarian Folk Tunes*. Both pieces employ literal quotations of multiple folk themes, cast within a contemporary musical language.

- 229 ——. "Remembering Alberto Ginastera." *Piano Today* 27(3) (2007): 4–5, 30. ISSN: 1082-8753. ML649.8.K48. In English.

This distinguished interpreter of Ginastera's works looks back on her career-long relationship with the composer and reflects on the circumstances that surrounded the creation of his Third Piano Sonata. As in item 226, Nissman emphasizes the importance that Ginastera placed on form in his works. She also refers to the surviving manuscript of the *Concierto argentino* (1935), which is preserved at the Fleisher Manuscript Collection at the Free Library of Philadelphia. Although originally Ginastera had withdrawn the concerto from his catalog, Aurora Nátola-Ginastera rescinded the ban and granted Nissman exclusive rights to perform and record this youthful work, alongside the composer's mature compositions for piano and orchestra.

- 230 Novoa, Laura. "Alberto Ginastera au Centro Latinoamericano de Altos Estudios Musicales (CLAEM)." *Circuit* (Montreal) 17(2) (2007): 35–41. ISSN: 1183-1693. ML5.C573. In French.

This study reproduces selected correspondence between Ginastera and four contemporary composers (Messiaen, Maderna, Nono, and Stockhausen) that was preserved at the archives of CLAEM. These letters (which Novoa reproduces for the first time in print) shed valuable light on the relationship between Ginastera and post-World War II European vanguard musicians.

- 231 ——. "Proyecto de renovación estética en el campo musical argentino y latinoamericano durante la década del sesenta: el Centro Latinoamericano de Altos Estudios Musicales (CLAEM); Avances de una investigación en curso." *Revista Argentina de Musicología*

(Buenos Aires) 8 (2007): 69–87. ISSN: 1666-1060. ML5.R1974. In Spanish.

Based on the author's in-depth research in the CLAEM archives, this article illuminates the sociopolitical context that shaped the existence of the Center. Explores the way that the aesthetics of CLAEM (and of Ginastera's works specifically) engaged with broader narratives on modernity that typified Argentine discourses following the second Perón presidency. Traces the institutional history of CLAEM, which can be divided into two periods: before and after the Argentine military takeover (1962–66, 1967–71). Also provides a valuable overview of the music curriculum at CLAEM, coupled with an appendix listing the students and visiting faculty affiliated with the Center.

- 232 Oppelt, Robert. "Ginastera from the First Desk." *Bass World* 31(1) (2007): 19–22. ML920.L58. In English.

The principal bass player of the National Symphony Orchestra offers detailed performance suggestions on mastering the challenging cadenza from the first movement of the *Concerto per corde*.

- 233 Orrego-Salas, Juan. "Don Rodrigo de Ginastera." *Artes Hispánicas/Hispanic Arts* 1(1) (1967): 94–133. ISSN: 0004-3516. NX7.A78. In Spanish and English.

Ginastera's lifelong friend and Latin American musical colleague offers a penetrating critical analysis of *Don Rodrigo* shortly after its New York premiere. This richly detailed study (which includes nineteen musical examples) focuses on the musical dramaturgy of the work. It also includes insightful discussion of Ginastera's dodecaphonic technique, his treatment of voices and instruments, and his spatial configuration of sonic resources. Ultimately, Orrego-Salas acknowledges the significance of Ginastera's first work for the lyric stage, but criticizes the composer's projection of his characters as symbolic prototypes, at the expense of evoking the human qualities that would allow his audiences to identify with them. This article appears side-by-side in a Spanish and English translation, but is particularly gratifying to read in the Spanish in order to appreciate the elegance of the author's ideas expressed in his original language.

- 234 ——. "Lamentaciones de Jeremías Profeta de Alberto Ginastera." *Revista Musical Chilena* 3(27) (1947): 63–65. ISSN: 0716-2790. ML5.R283. In Spanish.

A discerning commentary on the *Lamentaciones*, the music of which was published in New York earlier that year. In this succinct study,

Orrego-Salas contrasts Ginastera's international approach with his earlier tendency to draw upon Argentine vernacular sources. The author gives brief but perceptive comments about each movement of the work, paying particular attention to the composer's formal and technical mastery, coupled with his vivid portrayal of the Biblical texts.

- 235 Ostleitner, Elena. "Alberto Ginastera (1916–83): una contribución a la música culta argentina." *Lateinamerika-Studien* 36 (1995): 379–87. ISSN: 0343-3781. F1401.L3215. In Spanish.

Basic overview of the composer's life and works that is marred by factual errors relating to dates, genres, and state of completion of Ginastera compositions, coupled with misreadings of Spangemacher's (generally accurate) German-language catalog of the composer's works. Offers a well-intentioned critique of the limited reception that Ginastera's music received in German-speaking countries and more generally throughout Europe.

- 236 Payne, Alyson. "Creating Music of the Americas during the Cold War: Alberto Ginastera and the Inter-American Music Festivals." *Music Research Forum* 22 (2007): 57–79. ISSN: 1042-1262. ML1. M279. In English.

Examines the relationship between the composer's Second String Quartet and the First Inter-American Music Festival, for which the work was commissioned. Traces the history of the Festival and attempts to decode its ideological subtext, which the author interprets through a North American political lens. Reads Ginastera's quartet as a reconciliation of musical and political tensions aimed to foster diplomacy at an Inter-American cultural event.

- 237 Plesch, Melanie. "De mozas donosas y gauchos matreros: música, género y nación en la obra temprana de Alberto Ginastera." *Huellas* (Universidad de Cuyo, Mendoza, Argentina), 2 (2002): 24–31. ISSN: 1666-8197. NX7.H827. In Spanish.

The earliest scholarly attempt to investigate the construction of gender codes in Ginastera's music. This article reveals a nuanced approach to the subject in the way that it explores the relationship between constructions of gender and nationality. In this study, Plesch focuses on the composer's *Danzas argentinas*, associating the *malambo* features of the two outer movements with masculinity and the graceful lyricism of the central movement with femininity. By subordinating the middle movement (in tempo, key, and structural position), Ginastera's music codifies, regulates, and prescribes idealized social norms within the developing Argentine nation.

- 238 Pope, W. Stuart. "The Composer-Publisher Relationship: Chronicle of a Friendship." *Latin American Music Review* 6(1) (1985): 97-107. ISSN: 0163-0350. ML199.R48. In English.

The New York Director of Boosey & Hawkes gives an indispensable account of his relationship with the composer, whom he met in 1964. Pope's article describes the challenges created by Ginastera's unrelenting perfectionism, particularly after the composer's death when he left many works in an unfinished state with incomplete or contradictory information about his artistic intentions. Additionally, this account provides firsthand insights into performance and publication issues that affected the composer's music during the last fifteen years. It provides particularly valuable information on the *Estudios sinfónicos*, *Milena*, *Beatrix Cenci*, *Turbac*, Cello Sonata, Second Cello Concerto, Second Piano Sonata, and Third Piano Sonata, about which scant published resources exist.

- 239 Salgado, Susana. "Ginastera." *Américas* 30(4) (1978): 30-32. ISSN: 0379-0940. F1401.A57. In English.

Reports on the composer's guest lecture and masterclass at the Catholic University of America. Although Salgado's coverage of this event is brief, it includes the composer's commentary on continuities in his musical language, particularly as they relate to his use of dodecaphony.

- 240 ——. "Ginastera." *Repertorio Latinoamericano* (Buenos Aires) 5(39) (1979): 31-34. F1408.3.R44. In Spanish.

Translation of item 239 into Spanish.

- 241 Salter, Lionel. "Dark Deeds in *Bommarzo*." *Opera* 27(11) (1976): 997-1001. ISSN: 0030-3526. ML5.O66. In English.

The English translator of *Bommarzo* offers an overview of the opera prior to its British premiere. Traces the performance history of the work, gives a detailed summary of the plot, and offers a brief description of the composer's musical language. Includes illustrations of the original Bommarzo gardens, the New York City Opera sets, and the costume designs for the upcoming London production.

- 242 Schmidt, Timothy. "A Masterclass on the Ginastera Sonata by Carlos Barbosa-Lima." *Guitar Review*, 89 (1992): 22-25. ISSN: 0017-5471. ML1.G97. In English.

Reports on a masterclass given by Carlos Barbosa-Lima, who premiered the Guitar Sonata and who worked directly with Ginastera in developing his interpretation of the work. Includes detailed movement-by-movement instructions.

- 243 Schwartz-Kates, Deborah. "Alberto Ginastera, Argentine Cultural Construction, and the *Gauchosco* Tradition." *Musical Quarterly* 86 (2) (2002): 248–81. ISSN: 0027-4631. ML1.M725. In English.

Reflects on the classic study of the composer that Gilbert Chase published in the *Musical Quarterly* (item 181). Revisits the relationship between Ginastera and the *gauchosco* tradition as mediated by national constructions of previous Argentine composers. Identifies two fundamental points of contact between Ginastera and these musicians: (1) the Centenary Generation, which influenced Ginastera's early songs and piano pieces; and (2) the Grupo Renovación, which had a formative effect on his later nationalist compositions. Ultimately, the article argues that context matters, not only because it provides a meaningful background to understanding the composer, but also because of the implications it brings to the analysis of his works.

- 244 ——. "The Film Music of Alberto Ginastera: An Introduction to the Sources and Their Significance." *Latin American Music Review* 27(2) (2006): 171–95. ISSN: 0163-0350. ML199.R48. In English.

This article explores the film music that Ginastera produced outside the space of his officially numbered works. For many years, logistical difficulties impeded the detailed study of this repertoire, since the visual film footage resided in Buenos Aires and the music manuscripts were housed at the Paul Sacher Stiftung in Basel, Switzerland. Recent developments, however, have made it possible to reconstruct the sources and bring film and score back together again. The preliminary results of such an investigation prove highly suggestive: not only does the film music fill in a map of the composer's uncharted territory, but it serves as a site for exploring critical issues in Ginastera scholarship. Such issues include the composer's relationship with Copland and his knowledge of Argentine folk music. Additionally, Ginastera's film repertoire reveals continuities with his ballet scores and his operas, thus embodying his career-long affinity for establishing connections between music, narrative, and scenic action.

- 245 ——. "The Film Music of Alberto Ginastera: A Preliminary Review of the Sources." *Mitteilungen der Paul Sacher Stiftung*, 19 (2006): 22–27. ISSN: 1015-0536. ML5.P195a. In English.

An abbreviated version of item 244. Includes sketches and fair copies of music in a folk idiom that Ginastera composed for the film *Caballito criollo*.

- 246 Smith, Carleton Sprague. "Alberto Ginastera's *Duo for Flute and Oboe*." *Latin American Music Review* 6(1) (1985): 85–93. ISSN: 0163-0350. ML199.R48. In English.

The distinguished New York musicologist, librarian, and flutist who participated in the premiere of Ginastera's *Duo* discusses the historical and stylistic background of the work. He speculates on its compositional influences, the most likely of which include chamber works by José María Castro, Juan Carlos Paz, Heitor Villa-Lobos, and Paul Hindemith. Smith praises the clear neoclassical style of the *Duo*, which Ginastera later abandoned for a more complex modernist idiom.

- 247 Snyder, Philip. "The Music of Alberto Ginastera: A Fertile Source for Guitar Transcriptions." *Soundboard* 31(4) (2006): 19–23. ISSN: 0145-6237. ML1.S72. In English.

Based on the opening chapter of the author's DMA treatise, this article introduces guitarists to Ginastera's music. It traces the composer's stylistic development and describes the way that Ginastera used the guitar both symbolically and literally. Although Snyder proposes the composer's works as a fertile source for transcriptions, he gives little information about his own adaptation of the *Danzas argentinas* for guitar quartet (which was the cornerstone of his doctoral research). Instead he directs readers to a website to hear a recording of the music (although this link is no longer active).

- 248 Solomon, Jason W. "Found in Translation: De-Sublimation and Spatialization in Guitar Transcriptions." *Soundboard* 33(3–4) (2007): 16–24. ISSN: 0145-6237. ML1.S72. In English.

This article reflects the recent interest in transcribing and arranging Ginastera's music. Here the author proposes two benefits of such an activity by using Philip Snyder's transcription of the *Danzas argentinas* as a point of reference. Sounding the open strings of the instrument that inspired Ginastera's "symbolic" guitar chord triggers a process of "de-sublimization," rendering the significance of the sonority explicit and allowing for new interpretative readings. A second outcome of transcription, "spatialization," occurs when an ensemble performing an arrangement of a solo disperses the sound throughout a wider musical space. Transcriptions thus create new dimensions of musical structure and significance that performers can use to engage their listeners.

- 249 Stevenson, Robert. "Ginastera's Arrangement of an Organ *Toccata* by Domenico Zipoli: Some Recollections about the Career of a Master Composer." *Latin American Music Review* 6(1)(1985): 94–96. ISSN: 0163-0350. ML199.R48. In English.

An eminent Latin Americanist offers his personal reminiscences of Ginastera. Stevenson discusses the composer's concert transcription

of Zipoli's *Toccata*. He attests to the value that Ginastera placed on exemplary performers and performances.

- 250 Stover, Richard. "Ginastera's Sonata." *Classical Guitar* 4(8) (1986): 19–25. ISSN: 0950-429X. ML5.C5. In English.

Discusses the genesis of the Guitar Sonata and the collaborative relationship between Ginastera and Carlos Barbosa-Lima, who premiered the work. The author communicates Barbosa-Lima's performance suggestions, in addition to clarifying ambiguities and rectifying what he believes are notational errors in the published score, based on Ginastera's and Barbosa Lima's subsequent corrections to the manuscript. Stover attests to the influence of iconic Latin American guitarists (such as Atahualpa Yupanqui, Eduardo Falú, Baden Powell, and Luiz Bonfá) in shaping Ginastera's technical conception of the work.

- 251 Suárez Urtubey, Pola. "La *Cantata para América mágica* de Alberto Ginastera." *Revista Musical Chilena* 17(84) (1963): 19–36. ISSN: 0716-2790. ML5.R283. In Spanish.

This is the first published article on the *Cantata para América mágica*. It includes coverage of the composer's use of twelve-tone materials, microtones, irrational rhythms, extended vocal techniques, and unconventional percussion resources. Suárez Urtubey postulates that the piece is based on integral serialism, but she does not provide any concrete examples of such structures beyond citing tone-rows nor does she offer specifics about the way that Ginastera applied principles of serialization to multiple music parameters. Produced in collaboration with the composer, this article begins with a strong statement defining Ginastera's new aesthetic orientation at a turning point in his career. The composer aspires to become a "universal" musician, at the same time that he aims to imbue his works with a sense of locality to ensure their transcendence.

- 252 ——. "Ginastera's *Bouarzo*." *Tempo*, n. s., 84 (1968): 14–21. ISSN: 0040-2982. ML5.T317. In English.

A useful study of Ginastera's second opera that comments on the historical background, dramatic structure, use of dodecaphonic and microtonal techniques, and reliance on extended vocal and instrumental sonorities. Includes photographs of the Lincoln Center production. Concludes by reproaching the Argentine government for censoring the work.

- 253 ——. "Ginastera's *Dou Rodrigo*." *Tempo*, n. s., 74 (1965): 11–18. ISSN: 0040-2982. ML5.T317. In English.

A significant article on Ginastera's first opera, produced in collaboration with the composer. Expounds the classic Aristotelian scheme of the work (exposition–crisis–denouement), along with its overarching symmetrical structure. This analysis, which mirrors Ginastera's own (items 148, 149), has emerged as the "canon" upon which subsequent analyses of the work have been based. Suárez Urtubey identifies the Heroic and Florinda series and the motives derived from them. She describes the composer's use of clusters, extended vocal techniques, unconventional sonorities, and experimentation with spatial effects. She praises the musical dramaturgy of *Don Rodrigo* and notes the influence of Verdi on the work.

- 254 Tabor, Michelle. "Alberto Ginastera's Late Instrumental Style." *Latin American Music Review* 15(1) (1994): 1–31. ISSN: 0163-0350. ML199.R48. In English.

A major article and the earliest rigorous attempt to interrogate the traditional style periodization of Ginastera's works. Tabor focuses on the late period, which the composer terms "neoexpressionism" (1958–83). She argues that this creative phase is more complex than its nomenclature suggests, particularly in relationship to "nationalism"—a term that the composer repudiated in reference to his final period. To propose a refinement of Ginastera's traditional taxonomy, Tabor analyses the late Piano Quintet (1963), *Puncha no. 2* (1976), and Guitar Sonata (1976), to which she ascribes different degrees of nationalist orientation. Although ultimately Tabor's analysis does little to change the traditional style periodization of the composer's works, her research raises important issues that later scholars systematically address. Additionally, her analysis of the three late instrumental works opens a window into a repertoire about which little information previously existed.

- 255 Vincent, John. "New Opera in Buenos Aires." *Inter-American Music Bulletin*, 44 (1964): 1–4. ISSN: 0020-4978. ML1.1717. In English.

A compact summary of the essential elements of *Don Rodrigo*, which premiered a few months earlier in Buenos Aires. Covers the plot, performing forces, and comparable use of fixed forms to Berg's *Wozzeck*. Describes the large-scale arch scheme of the work and the composer's experimentation with unusual spatial placement of instruments. Vincent admires the dramatic pageantry of *Don Rodrigo*, but finds the human element less convincing. This article is enhanced by photographs of the composer, director, and original opera cast.

- 256 Walter, David. "Ginastera and the Double Bass." *Bass World* 5(2) (1979): 468–71. ML920.I58. In English.

Brief article that explores Ginastera's affinity for the double bass. The composer would like to write a concerto for the instrument, if a suitable commission can be obtained. Ginastera is invited to become an Honorary Advisory Board Member of the International Society of Bassists.

- 257 Williamson, Richard A. "Harmony and Language in Ginastera's *Lamentaciones de Jeremías Profeta*: Implications for Rehearsal and Interpretation." *Choral Journal* 41(9) (2001): 9–18. ISSN: 0009-5028. ML1.C656. In English.

A thought-provoking article that draws intriguing parallels between Ginastera's use of tertian/quartal sonorities and the significative elements of his text. Associates harmonies built on major thirds and fourths with the Divine and those based on minor thirds with human suffering. Concludes that Ginastera's association of textual meaning and structural harmony is consistent with his affinity for pre-determining pitch relationships in strict formal settings throughout the larger body of his work. In this article, Williamson also recommends choral exercises and rehearsal techniques to help singers meet the demands of this challenging but compelling work.

SELECTED DOCTORAL DISSERTATIONS, DMA DOCUMENTS, AND MASTER'S THESES

- 258 Barnett, Jessica R. "Alberto Ginastera's String Quartets Nos. 1 and 2: Consistencies in Structure and Process." Master's thesis, University of Cincinnati, 2007. vi, 97 pp. In English.

An impressive analysis that explores connections between Ginastera's first two string quartets, which, according to traditional classifications, belong to different style periods. This study focuses on similarities in pitch structure and compositional technique. Specific common elements include: the reliance on similar motivic subsets (particularly 014, 025, and 016), the tendency to complete the chromatic aggregate, and the inclination to project motivic characteristics onto the long-range formal architecture of the work. Barnett devises the concept of "associational pathway" to shed light on the way that Ginastera develops musical narratives in his slow movements. One notable omission from this thesis, however, is the expressive fourth movement of the Second String Quartet, which the composer modified significantly upon his 1968 revision to the work. Nevertheless, Barnett's study illuminates important relationships between the first two quartets that had previously not received the attention they deserved. Her thesis is available at: www.ohiolink.edu/etd/view.cgi?acc%5Fnum=ucin1179372958.

- 259 Basinski, Mark Grover. "Alberto Ginastera's Use of Argentine Folk Elements in the Sonata for Guitar, op. 47." DMA document, University of Arizona. 1994. 59 pp. In English.

Drawing upon on-site field research in Argentina and Uruguay, coupled with careful study of the secondary sources in Spanish and English, the author identifies three types of Argentine folk materials in this work: (1) those derived from the guitar; (2) those associated with the Andean *cantos de cajar*; and (3) those affiliated with criollo dances. He discusses each of these sources in turn, relating them to corresponding sections of Ginastera's composition. Basinski's accurate and well-researched account of Argentine genres such as the malambo may prove valuable not only for guitarists, but also for English-language readers who seek reliable information on the traditional Argentine sources that shaped Ginastera's works.

- 260 Bottazzi, Bruno. "A Performance Guide to Selected Piano Music of Alberto Ginastera." PhD diss., New York University. 1983. 335 pp. In English.

After surveying Ginastera's piano output (through 1961), Bottazzi selects the *Danzas argentinas*, *Doce preludios americanos*, Piano Sonata No. 1, and Piano Concerto No. 1 for detailed analysis. He applies the stylistic precepts of Jan La Rue, with the idea of using this information to make informed performance suggestions. Yet although he provides a detailed stylistic discussion of Ginastera's works and expresses sound musical ideas, Bottazzi does not always make convincing connections between performance and analysis. Nonetheless, his study does provide pianists with a reliable cultural basis for interpreting Ginastera's works that includes information drawn from a number of Spanish-language sources. The author concludes that over time Ginastera's music became more virtuosic. The composer exploited greater dynamic extremes and treated folkloric elements with increasing abstraction.

- 261 Burnside, Joanna Tuley. "Use of Pedal in Selected Piano Music of Alberto Ginastera." DMA document, Louisiana State University. 2000. iii, 80 pp. In English.

A pedagogical study that makes performance suggestions about pedaling. The author bases her recommendations on the structural features of Ginastera's works and on an analysis of the few pedal markings that the composer notated in his published scores (although she did not consult with the original manuscripts). Works covered include: the *Danzas argentinas*, *Doce preludios americanos*, *Suite de danzas criollas*, and *Rondó sobre temas infantiles argentinos*.

This document may be of special interest to teachers and students who are approaching the Ginastera repertoire for the first time. It includes an appendix that notates the composer's pedaling indications, a bibliography with a few basic Ginastera sources, and a selected discography of the composer's piano music.

- 262 Campbell, Grace. "Evolution, Symmetrization, and Synthesis: The Piano Sonatas of Alberto Ginastera." DMA document, University of North Texas, 1991. iii, 61 pp. In English.

Brief but informative document that reflects the analytical perspectives of George Perle, Elliott Antokoletz, and Malena Kuss. In this study, Campbell provides a convincing account of the musical connections between the three Ginastera piano sonatas by applying principles of geometrical symmetry. Musically, she asserts that these principles manifested themselves through procedures such as bilateral axial symmetry based on intervallic complementarity. Yet the notion that such an axis can be experienced as a "key" has been debated among scholars and did not figure directly in Ginastera's conceptualization of his works. Moreover, Campbell's assertion that Ginastera progressively compressed the number of movements in each successive sonata does not take into account the severity of the composer's final illness, which imposed physical limitations on the size of his last work.

- 263 Carballo, Erick. "*De la pampa al cielo*: The Development of Tonality in the Compositional Language of Alberto Ginastera." PhD diss., Indiana University, 2006. xvi, 284 pp. In English.

An ambitious theoretical study that aims to establish continuities in the composer's creative career. Extends Ginastera's early use of Argentine cultural elements and his reliance on tonality into the later stages of his development. Draws on Schenkerian-based concepts of prolongation to uncover underlying tonal structures in the composer's works. Provides a thought-provoking analysis of the open guitar chord as a "key-defining" sonority in the *Variaciones concertantes* and the Guitar Sonata. An important original contribution is Carballo's theoretical model of "associational units" to account for the composer's cellular-motivic processes. Other significant features include a newly proposed approach to symmetry, the classification of a "Ginasterian malambo," and a thorough critique of the work of the Argentine scholar Carlos Vega, whose theoretical constructs influenced Ginastera's conceptualization of folklore in his works. This dissertation concludes with an extensive bibliography that is sectionally divided into topics such as the composer's writings, his life and works, Latin American music, gaucho studies, traditional Argentine music, and sources in music theory.

- 264 Casey, Rebecca Lynn. "Alberto Ginastera's Stylistic Evolution—A Comparative Analysis: Pampeana Number Two: Rhapsody for Cello and Piano, Opus 21 (1950) and Sonata for Cello and Piano, Opus 49 (1979)." DMA document, University of Cincinnati, 1997. xii, 106 pp. In English.

Applies set theory to a comparative analysis of two related cello works from different periods of the composer's development. Discusses melody, harmony, form, rhythm, texture, timbre, and vernacular influences, along with the composer's conception of the cello and piano parts in each piece. The author's analysis of the late Cello Sonata (which had previously received scant scholarly attention) represents an important contribution. Also insightful is the author's application of the term "additive technique" to describe the way that Ginastera begins a piece with a relatively brief melodic idea and progressively adds new pitches until he unfolds the total chromatic. This concept illuminates Ginastera's use of dodecaphonic materials in the Cello Sonata and related postserial works.

- 265 De los Cobos, Sergio. "Alberto Ginastera's Three Piano Sonatas: A Reflection of the Composer and His Country." DMA document, Rice University, 1991. vii, 81 pp. In English.

Less sophisticated than comparable doctoral documents on Ginastera's piano sonatas (items 262, 281, 291), this study suffers from oversimplifications and misconceptions (such as when the author erroneously describes the Aymará tribe as a "region of northern Argentina"). Nevertheless, de los Cobos offers worthwhile analytical observations and performance suggestions. He underscores the continuities in Ginastera's works, conceiving of his Third Piano Sonata as a synthesis of the First and Second. Overall, the author identifies the following four constants in the Ginastera repertoire (the latter three of which the composer alluded to in published statements on his music): (1) the use of motives based on major and minor thirds for structural unity; (2) a spirit of lyrical exaltation; (3) the reliance on forceful rhythms derived from masculine Argentine dances; and (4) an esoteric sense of magic that pervades most scherzo-like sections and slow movements.

- 266 Dupuy, Donna. "The Piano Sonatas Nos. 1 and 2 of Alberto Ginastera: An Analysis." Master's thesis, University of North Texas, 1997. vii, 90 pp. In English.

A structural analysis of the opening movements of Ginastera's first two piano sonatas, based on the theoretical systems of George Perle and Edward T. Cone. Excludes consideration of the one-movement Sonata no. 3, which the author believes bears little relation to the

two earlier works in the genre. Dupuy makes a strong case for applying principles of octatonicism (based on Stravinsky) and axial tonality (mediated through Berg) to the study of Ginastera's works. Yet her analytical explanations can be inconsistent or incomplete, as when she postulates octatonicism in passages when not all eight notes are present. Frequent misspellings of Spanish terminology and the tendency to make uninformed cultural statements (e.g., that Argentina was populated by Mayan civilizations) detract further from the credibility of her research. Nevertheless, Dupuy's concluding suggestion that symmetrical structures allowed Ginastera to mediate between vernacular materials and European techniques is an important idea that merits further investigation.

- 267 Fobes, Christopher Anderson. "A Theoretical Investigation of Twelve-Tone Rows, Harmonic Aggregates, and Non-Twelve-Tone Materials in the Late Music of Alberto Ginastera." PhD diss., State University of New York at Buffalo, 2006. xiv, 256 pp. In English.

An advanced theoretical study designed for readers familiar with the vocabularies and techniques of post-tonal music. Represents the first large-scale attempt to study the composer's late repertoire from an analytical perspective. Investigates pitch and pitch-class relationships, devoting special attention to the Second String Quartet, Piano Quintet, Violin Concerto, Guitar Sonata, Cello Sonata, and *Iubilum*. Dedicates individual chapters to the treatment of twelve-tone rows, harmonic aggregates (i. e., complete statements of the total chromatic that do not conform to an established series), and non-twelve-tone materials. Among other contributions, Fobes demonstrates that Ginastera generated the aforementioned elements from smaller tri-chords, tetrachords, and hexachords, used individually or in combination. His final chapter contextualizes Ginastera's late music through a comparison with Schoenberg, Webern, Berg, and Lutoslawski.

- 268 ———. "Twelve-Tone Techniques in Alberto Ginastera's Violin Concerto." Master's thesis, Bowling Green State University, 1998. ix, 89 pp. In English.

Presents a detailed theoretical investigation of the Violin Concerto—a previously under-analyzed work. Focuses on the composer's unique treatment of pitch materials. Proposes that a primary twelve-note series provides the source material for two reordered versions of the row and thirty-four secondary series. The primary row also generates outside pitch collections (including an octatonic set and motivic material based on Paganini). Fobes later incorporates a significant part of this analysis into his doctoral dissertation, which is a more generalized study of Ginastera's late music (item 267).

- 269 Furman, Pablo Eduardo. "An Analysis of Alberto Ginastera's Piano Concerto No. 1 (1961); *Dialogues* for Two Percussion Soloists and Orchestra." 2 vols. PhD diss., UCLA, 1987. vi, 42 pp.; iii, 53 pp. In English.

Examines the pitch organization, thematic content, and formal structure of the First Piano Concerto. This paper clarifies a complex composition that has resisted clear-cut analysis due to its non-doctrinaire use of twelve-tone materials and procedures. Here Furman combines elements of set theory and serial analysis to illuminate Ginastera's composition. He demonstrates how the composer derived motivic materials from an opening twelve-note series that served as a unifying element of the work. The author concludes that Ginastera did not abandon sublimated national elements during his neo-expressionistic period. Rather the composer rejuvenated signature Argentine features (such as the malambo) by combining them with international techniques.

- 270 García Eljuri, Washington. "Nationalism in Twentieth-Century Argentinean Music, with Examples from Alberto Ginastera's First Piano Sonata, op. 22." DMA document, Peabody Conservatory of Music, 2003. ii, 62 pp. In English.

A commendable short study that explores the way that Ginastera evoked a sense of Argentine nationality in his First Piano Sonata. The author prefaces his discussion with a reliable overview of the composer's Argentine cultural background, life, and stylistic trajectory. García Eljuri identifies the use of the "symbolic" guitar chord, malambo, evocation of the pampas, and interplay of major and minor thirds as key elements that define Ginastera's approach to nationalism during the period. He makes the interesting suggestion that Ginastera's use of serialism may have paralleled that of Copland during a time when the two composers had a close connection.

- 271 George, Matthew John. "An Examination of Performance Aspects of Two Major Works for Percussion Ensemble: *Toccata* by Carlos Chávez and *Cantata para América mágica* by Alberto Ginastera." DMA document, University of North Texas, 1991. xi, 102 pp. In English.

Written from a conductor's perspective, this document addresses performance aspects of Ginastera's *Cantata para América mágica*. It presents ensemble directors (particularly non-percussionists) with an indispensable guide to aid in the preparation of this complex work. George provides valuable information on performance resources, clarifying points of confusion in the published score. He offers creative alternatives to some of the rare Latin American percussion instruments that are difficult to obtain. He gives suggestions on mallet selection

and the placement of the ensemble on stage. Additionally, he provides recommendations about how to master the challenges of specific rhythmic passages, in addition to offering general advice about dynamic control and textural balance. An introductory chapter that positions the *Cantata* within the context of percussion ensemble music makes interesting comparisons to Varèse's *Ionization* (1931), among other works.

- 272 Hall, Nelson. "The Use of Text in Three Twentieth-Century Settings of *Psalm 150*: Implications for the Conductor." DMA document, University of Miami, 1998. xi, 135 pp. In English.

Includes discussion of the composer's *Psalm 150* within a comparative study of three contemporary settings of the text. Ginastera follows the implicit three-part structure of the Psalm, to which he adds a final "Alleluia." He uses a twelve-note instrumental theme to open the work and to articulate the sectional divisions of the text. His orchestral accompaniment highlights the Biblical references to musical instruments.

- 273 Hanley, Mary Ann. "The Compositions for Solo Piano by Alberto Ginastera (1916-)." DMA document, University of Cincinnati, 1969. iv, 78 pp. In English.

An early classic study that analyzes the melodic, harmonic, rhythmic, and formal aspects of Ginastera's piano works (up to his First Piano Sonata). It contains information that the author obtained at the 1968 Hopkins Center "Congregation of the Arts" Summer Festival at Dartmouth College, where she interviewed the composer, listened to him lecture, and attended rehearsals and concerts of his music. In her DMA document, Hanley refers to Ginastera's interpretative suggestions on articulation, pedaling, and the relationship of his music to Argentine song and dance rhythms. A useful digest of her doctoral research appears in a two-part article published in the *American Music Teacher* (item 193).

- 274 Hanson, John Robert. "Macroform in Selected Twentieth-Century Piano Concertos." PhD diss., Eastman School of Music, 1969. vi, 398 pp. In English.

Includes Ginastera within a broad comparative study of thirty-three contemporary piano concertos. Selects the composer's Concerto No. 1 for analysis and provides formal diagrams of each movement that list principal themes, row forms, pitch centers, and measure numbers. In spite of its early date, this study offers a solid and reliable analysis (although it fails to identify the opening row form of the second movement). Overall, the author characterizes Ginastera's Concerto as a dissonant atonal work that relies on clearly delineated forms.

- 275 Jakey, Lauren Ray. "An Analysis of Six Latin American Works for Violin and Piano Composed Since 1945." DMA document, Indiana University, 1971. xi, 176 pp. ML1118.J353 1971A. In English.

Offers an extended chapter on the *Pampeana no. 1* that includes a carefully researched historical overview of Argentine concert music, along with a biographical sketch of the composer. Jakey's musical treatment provides a clear-cut formal analysis and delineation of the principal rhythmic motives of the work. Also contains a notable discussion of the interrelationship between open tunings of the guitar and violin strings and the way that Ginastera draws upon such elements to achieve tonal cohesion in his work.

- 276 Jiménez, Luis Fernando. "An Analysis of Three Representative Works of Alberto Ginastera: *Panamí*, op. 1a; *Variaciones concertantes*, op. 23; *Glosses sobre temas de Pau Casals*, op. 48." DMA document, Peabody Conservatory of Music, 1999. 59 pp. In English.

Based on an incomplete and outdated bibliography and flawed by ubiquitous factual errors, this document reveals a superficial treatment of the subject. Its coverage of *Panamí* and the *Variaciones concertantes* owes a considerable debt to David Wallace's 1964 dissertation, which the author often fails to acknowledge or cites incorrectly. Nonetheless, Jiménez does offer a brief descriptive analysis of the *Glosses*—the only known study of the work that has appeared in a scholarly document to date.

- 277 Kadlec, Marguerite Lynn. "Selected Works for Solo Voice Set to Texts of Pablo Neruda." DMA document, Indiana University, 1982. xiii, 234 pp. MT120.K115 Se48 1982a. In English.

Devotes over fifty pages to Ginastera and the study of his *Serenata*, which uses texts drawn from Neruda's *Veinte poemas de amor y una canción desesperada*. Offers a descriptive analysis of the work based on poetic-musical connections. Kadlec emphasizes Ginastera's use of aleatory, dodecaphony, symmetry, and timbral/textural contrasts.

- 278 King, Charles. "Alberto Ginastera's Sonata for Guitar, op. 47: An Analysis." DMA document, University of Arizona, 1992. 72 pp. In English.

A descriptive analysis that emphasizes formal and motivic features. Asserts that the four movements of the Guitar Sonata respectively center on the pitches, E–F–F[#]–E, which Ginastera projects as melodic focal points in the opening movement, *Esordio*. Other topics include the significance of folk features (particularly the *vidala*, *triste*, *gato*, and *malambo*), the use of traditional formal structures (binary,

ternary, rondo, sonata), and the overlap of dodecaphonic and diatonic materials. In this Sonata—Ginastera's only composition for the instrument—the composer exploits sonorities and techniques that he symbolically represented elsewhere.

- 279 King, Shirley Sprunger. "The Organ Works of Alberto Ginastera." DMA document, University of Kansas, 1988. iii, 60 pp. In English.

Useful short study that examines Ginastera's two little-known organ works. The author's sources include interviews with the composer's late wife (Aurora Nátola-Ginastera), his publishers (Roberto Barry and W. Stuart Pope), and a considerable number of colleagues and close friends. Ginastera's relatively early *Toccata, villancico y fuga* (1947) reflects the influence of the Belgian-born organist Julio Perceval and pays homage to the music of J. S. Bach. The composer's late *Variazioni e toccata sopra "Aurora lucis rutilat"* (1980) unfolds a remarkable range of sonorities that relate to his exploitation of orchestral and choral resources in the *Turbæ* (1974). King also incorporates important materials into her appendices, including a musical facsimile and a transcript of written interviews with Marilyn Mason, who premiered the *Variazioni e toccata*.

- 280 King, Tim Raynaud. "The Sacred Choral Music of Alberto Ginastera." DMA document, University of Illinois, 1993. ix, 263 pp. In English.

An ambitious undertaking that exceeds the expectations for a graduate recital document. Offers a painstaking analysis of Ginastera's three published choral works. The most successful chapters are on the *Hieremias prophetae lamentationes* and *Turbæ ad passionem gregorianam*. King relates the former to Ginastera's conflicts with the Perón regime and provides the first substantive analysis of the latter, which draws on material from an interview with Robert Page who conducted the premiere. Although he overstates the composer's use of dodecaphony in the *Psalm 150*, King provides valuable insights into the thematic materials and structural layers of the work. Three appendices to the dissertation offer illustrations of the row forms, graphs of the analysis, and textual translations of the *Turbæ*.

- 281 Knafo, Claudia. "Tradition and Innovation: Balances within the Piano Sonatas of Alberto Ginastera." DMA document, Boston University, 1994. vi, 109 pp. In English.

Informative descriptive analysis that identifies both continuities and changes within the three Ginastera Piano Sonatas, composed over a thirty-year period. The author concludes that while clear formal designs and symmetrical structures tend to characterize the outer sonata movements, the inner movements rely on more innovative

procedures. Ginastera frequently incorporates music from one sonata into the next. In particular, he likes to reintroduce black–white key juxtapositions, additive constructions, references to the “symbolic” guitar chord, and rhythmic features associated with the *malambo*.

- 282 Kuss, Maria Elena [Malena]. “Nativistic Strains in Argentine Operas Premiered at the Teatro Colón (1908–72).” PhD diss., UCLA, 1976. xii, 523 pp. In English.

Includes information on *Don Rodrigo*, along with a biographical sketch of the composer and a catalog of his works (through 1974). Lays the theoretical foundation of the author’s future research. Asserts that Ginastera divided the opening basic series of the opera into tetrachords, each of which dominates the pitch materials of the three respective acts. Kuss maintains that Ginastera contracted the intervallic structure to portray the protagonist’s deteriorating state. The author also includes a lengthy analysis of the Rodrigo legend and the literary background of the opera.

- 283 Laubengayer, Karen Eleanor. “Alberto Ginastera’s Sonata no. 1 for Piano, op. 22.” PhD diss., Washington University, 1983. iii, 82 p., 5 folded leaves. In English.

Offers useful fingering suggestions for the entire sonata and a Schenkerian analysis of the first movement. Appendices include the author’s fingered edition of the work and analytical graphs. Cites only a skeletal bibliography that omits mention of the standard Ginastera sources.

- 284 Lee, Li-Jung. “The Study of Selected Twentieth-Century American Piano Compositions Appropriate for Use with Freshman and Sophomore College Piano Majors: Performance and Pedagogical Suggestions.” DMA document, West Virginia University, 2006. iii, 153 pp. In English.

A carefully researched study that includes consideration of Ginastera’s *Suite de danzas criollas*, for which the author provides valuable teaching and performance suggestions. Some of the challenges involve maintaining a regular pulse while playing complex rhythms based on hemiola, syncopation, and changing meters. Ginastera also expects the pianist to master a broad contemporary sound spectrum that includes wide-ranging clusters, parallel chords, and octaves with added tones. Because the *Suite de danzas criollas* is not as technically demanding as some of the composer’s large-scale works, it serves as a clear point of entry into the contemporary piano literature of the Americas. This document is available at: www.cidr.wvu.edu/etd/documentdata.cTD?documentid=4792.

- 285 Liao, Amber Yiu-Hsuan. "A Historical and Analytical Study of Selected Piano Quintets after 1950." DMA document, Manhattan School of Music, 2007. v. 104 pp. In English.

The author devotes one chapter to Ginastera's Piano Quintet, focusing on its formal structure, serial procedures, and instrumental techniques. She conceives the work as a classical four-movement design, with interpolated cadenzas featuring the soloistic capabilities of individual instrumentalists. Noteworthy is her linkage of the work's three cadenzas, the common source for which she traces back to the thematic content of the first movement. She also provides a succinct treatment of the composer's free twelve-tone usage and describes the influences on his timbral conception (particularly Bartók's string quartets). Although she draws extensively on Tahor's previous analysis of the Quintet (item 254), Liao offers a good discussion of an otherwise little-explored composition.

- 286 Marcinizyn, John M. "*Movements for Orchestra* (Original Composition) and Pitch Structure and Harmonic Motion in Ginastera's Sonata for Guitar." PhD diss., University of Pittsburgh, 1998. viii, 148 pp. In English.

Analyzes the underlying pitch and intervallic content of Ginastera's Guitar Sonata through the combined application of Heinrich Schenker's graphic analysis and Alan Forte's pitch class theory. Postulates that the interplay between the melodic progressions F–E and F[#]–E (combined with a B–E harmonic movement) shape the deeper structural layers of the work since, according to the author, the four respective movements of the piece center on E, F, F[#], and E.

- 287 Matsunaga, Hiromi. "Synthesis of Contrasting Elements in the Piano Sonatas of Béla Bartók and Alberto Ginastera." DMA document, Manhattan School of Music, 1998. v. 115 pp. In English.

Analyzes the structural techniques, thematic treatment, and use of folk elements common to the piano sonatas of Bartók and Ginastera. The author derives her research predominantly from secondary sources, and her goal of analyzing the composers' works to promote an understanding of music from outside the Western European canon lacks a scholarly focus. Nonetheless, her commentary offers some good general points of comparison.

- 288 Merrill, RaNae. "Alberto Ginastera's Piano Sonata No. 2: A Performance Practice Analysis." Master's thesis, University of California, Los Angeles, 1994. vii, 51 pp. In English.

This study communicates ethnomusicological information on the indigenous sources that inspired Ginastera's Second Piano Sonata in order to foster a more culturally informed performance of the work.

It provides relevant facts about Argentine instruments and genres that Ginastera referenced in his score and accompanying program notes to the piece. Also included is a useful discography of Andean folk recordings that the author recommends to pianists for assimilating the sound and style of traditional music from the region. An additional notable feature is the author's critical commentary on inconsistencies in the score prior to the 1995 Boosey & Hawkes revised edition. Merrill compares two CD recordings of the Second Sonata, as well as offering suggestions on performing this challenging work.

- 289 Miltenberger, James Edward. "The Piano Music of Alberto Ginastera." DMA document, Eastman School of Music, 1965. iv, 189 pp. ML 95.3.M662. In English.

Like Wallace's dissertation (item 302), this document figures as one of the earliest full-length English-language studies of the composer. It is based on the author's study of the scores, supplemented by biographical information furnished by the composer. It covers Ginastera's piano music through the First Concerto, employing a descriptive analysis that focuses mainly on harmonic, tonal, and formal features and that summarizes the salient elements of the composer's style. At the time this study was completed, Ginastera had not yet proposed the tripartite stylistic division of his works. Miltenberger accordingly groups the repertoire into two broad categories: (1) early works typified by nationalism (until 1947); and (2) mature compositions characterized by continued nationalism that are combined with an increasingly dissonant and experimental harmonic language (1948–63). This study lacks a bibliography, but includes some footnotes. Currently, it is less accessible than other sources since it can only be obtained on microfiche through inter-library loan, but is nonetheless worth reading.

- 290 Paik, Eui. "An Analysis of the First Piano Concerto (1961) by Alberto Ginastera and an Analysis of Symphony No. 1 (1977) by Eui Hyun Paik." DM document, Indiana University, 1979. 83 pp. In English.

Offers a movement-by-movement formal and stylistic analysis. Covers the structural features of the work, along with a treatment of rhythm, melody, harmony, texture, dynamics, and orchestration. Does not provide meaningful analysis of the dodecaphonic pitch content of the concerto beyond acknowledging a few basic structures such as the opening chordal sequence of the work. Lacks footnotes and a bibliography.

- 291 Parker, Patricia A. "Cultural Sources and Compositional Synthesis in Alberto Ginastera's Three Piano Sonatas." DM document, Florida State University, 1988. 191 pp. In English.

A thorough study that explores the relationship between Ginastera's piano sonatas and his cultural surroundings. Begins with a detailed overview of the composer's life, works, and creative disposition. Describes the geographical features and historical development of Argentina from the colonial period to the early twentieth century. Devotes individual chapters to indigenous, gaucho, and criollo traditions to demonstrate the role they played in shaping Ginastera's piano literature. Provides considerable discussion of Argentine vernacular song and dance genres, including musical transcriptions and information derived from Spanish-language sources. Offers a sound description of the three piano sonatas with useful musical perspectives. Parker concludes that Ginastera's music reflects the imprint of indigenous, gaucho, and criollo influences. The composer incorporated these elements within a relatively traditional tonal language in the First Sonata, an atonal idiom in the Second, and a mixed tonal and atonal style in the Third.

- 292 Pittman, Francis Davis. "A Performer's Analytical Guide to Indigenous Dance Rhythms in the Solo Piano Works of Alberto Ginastera." DMA document, University of North Carolina at Greensboro, 2006. xii, 133 pp. In English.

Investigates Argentine dance rhythms to enhance the performance of Ginastera's solo piano music. Specifically discusses the malambo, gato, milonga, tango, zamba, pala-pala, and carnavalito, which the author proposes as the most influential rhythmic patterns that shaped this body of work. Although Pittman occasionally relies on outdated and inaccurate sources (such as Nicolas Slonimsky's *Music of Latin America*), he usually succeeds in identifying the correct Argentine dance pattern. He correctly asserts that Ginastera used these rhythms throughout his career, even in his later works when such references grew elusive but nonetheless can be discerned. A thorough bibliography concludes this work.

- 293 Richards, James Edward, Jr. "Pitch Structure in the Opera *Don Rodrigo* of Alberto Ginastera." PhD diss., Eastman School of Music, 1985. vi, 149 pp. In English.

A detailed theoretical analysis that investigates the serial and non-serial structures of the opera, analyzes their relationship, and explores their connections with the dramatic form of the work. Richards recognizes nine dodecaphonic series, each endowed with a specific dramatic significance. His analysis of the opera differs from that of Kuss (items 217, 282). One major distinction is that he views the rows as fixed entities that do not intervallically expand or contract. Although Richards confirms (through a statistical analysis)

that only about 70 percent of the opera is explicable as a strict serial composition, he accounts for a significant proportion of the remaining musical material through the analysis of pitch class sets, many of which derive from the dodecaphonic series or from symmetrical constructions. Richards also includes six appendices in his dissertation: (1) a list of Ginastera's published compositions; (2) a chronology of biographical events during the *Don Rodrigo* years; (3) a reproduction of the Spanish-English text; (4) the missing sections from the edited libretto and score; (5) matrices of the nine dodecaphonic series; and (6) a list of their dramatic associations.

- 294 Rudd, Michael. "Stylistic Trends in Contemporary Organ Music." PhD diss., Louisiana State University, 1967. 2 vols. xvii, 489 pp. In English.

Written for organists and scholars interested in organ music, this document includes treatment of Ginastera's *Toccata, villancico y fuga* within a stylistic survey of the mid-twentieth-century literature for the instrument. Perceives Ginastera's work as a neo-Baroque composition that uses short motivic ideas elaborated within a linear framework. Rudd notes the composer's idiomatic writing for the instrument, which he traces back to the Spanish *tientos* of Cabezón and Cabanilles as well as to the subsequent organ music of Soler. Rudd cites extensive score excerpts from Ginastera's work, but his failure to include measure numbers in either the musical examples or accompanying text renders certain analytical details unclear.

- 295 Sánchez, Luis. "Piano Literature by Argentine Composers from the Late Nineteenth Century through the Twentieth Century: An Annotated Catalog." DA document. Ball State University. 2002. xiv, 281 pp. In English.

A guide to the Argentine piano literature that provides annotated entries to Ginastera's published piano works. Includes reference to the youthful *Piezas infantiles* (1934), which the composer subsequently withdrew from his repertoire. Each catalog entry includes publication information, a list of U.S. libraries that own the item, a pedagogical ranking of the work's difficulty, and an informative statement about its aesthetic orientation, coupled with specific interpretative suggestions. An introduction to Argentine concert music and a biographical sketch of the composer complement this study. In general, the information in this volume is useful and logically planned, although the accuracy is somewhat marred by missing accents and mechanical flaws.

- 296 Schmidt, Timothy. "Alberto Ginastera and the Guitar: Compositional Materials and Revisions in the Sonata for Guitar, Op. 47."

DMA document, Manhattan School of Music, 1994. xii, 145 pp. In English.

Documents the creative process that resulted in successive versions of the Guitar Sonata. Pays close attention to the collaboration between the composer and guitarist Carlos Barbosa-Lima in shaping the different stages of the work. Although this document is now difficult to obtain, a good digest of the author's ideas can be found in his related article (item 242).

- 297 Schwartz-Kates, Deborah. "The *Gauchosco* Tradition as a Source of National Identity in Argentine Art Music (ca. 1890–1955)." PhD diss., University of Texas, 1997. 2 vols. xxvi, 944 pp. In English.

Includes a chapter on Ginastera within the broader context of the Argentine *gauchosco* tradition. Traces the roots of this heritage back to the cultural practice that encompassed Argentine classical composers from the late nineteenth century and whose musical representation of the *gaucho* specifically conditioned Ginastera's nationally oriented works. Attributes special significance to the Argentine Centenary composer, Carlos López Buchardo, and to Juan José Castro, a founding member of the Grupo Renovación. Although the central aim of this chapter is to propose new directions in Ginastera research (rather than focusing on specific compositions), the dissertation does contain significant analytical commentary about several of the composer's works, including the *Danzas argentinas*, *Dos canciones*, and the Second String Quartet.

- 298 Smith, Steven. "The Piano Concerto After Bartók: A Survey for Performers of the Piano Concerto Literature with Emphasis on the Postwar Era, 1945–70." DMA document, Eastman School of Music, 1978. x, 507 pp. In English.

After an exhaustive survey of the post-WW II piano concerto literature, Smith selects Ginastera's Piano Concerto No. 1 as one of eight works that he will examine in detail. Of those eight, he singles out two pieces that he predicts will earn a permanent place in the concert repertoire, one of which is Ginastera's work. In his analysis of this composition, Smith draws extensively on the research of John Hanson (item 274) and on the composer's own written testimony. He provides significant discussion of the orchestration of the work, noting the significance of *Klangfarbenmelodie* and pointillism. He observes the composer's distinctive style of pianism, which follows in the Bartók tradition. Also notable is Smith's commentary about specific performance issues that is designed to help the pianist overcome the formidable technical difficulties of the work.

- 299 Snyder, Philip Jason. "The Music of Alberto Ginastera Transcribed for Guitar: A Performance Edition of *Danzas argentinas* for Guitar Quartet." DMA document, University of Georgia, 2003. xiv, 131 pp. In English.

The focus is on creating a transcription of the *Danzas argentinas* for guitar quartet. The author discusses the challenges of arranging music for the medium. Smith critiques existing Ginastera guitar transcriptions by Celia Salomón de Font, Carlos Barbosa-Lima, Jorge Martínez Zarate, and Sergio Assad, and he offers explanations about his own editorial practices. He also includes an accurate summary of the composer's creative career, based on a careful reading of the current English-language bibliography. This doctoral document can be accessed online at: www.purl.galileo.usg.edu/uga%5Fetd/snyder%5Fphilip%5Fj%5F200305%5Fdma.

- 300 Sottile, Antonieta. "Les *Danzas argentinas* d'Alberto Ginastera et l'argentinité." MA thesis, Université de Montréal, 2002. vii, 117 pp. In French.

The author identifies the folk sources of the *Danzas argentinas* and reflects on ambiguities in Argentine nationalist aesthetics during the first half of the twentieth century. She makes the important point that none of these pieces specifically replicate Argentine songs or dances. Rather, they represent hybrids derived from diverse folkloric sources that the composer reproduced with varying degrees of accuracy. Sottile offers a discerning analysis of the *Danzas argentinas*, concluding that these pieces represent Ginastera's early attempt to reconcile aesthetic tensions between folk materials and an international language.

- 301 ———. "Le(s) style(s) d'Alberto Ginastera (1916–83)." PhD diss., Université de Montréal, 2005. xvi, 310 pp. In French.

The author published her doctoral dissertation with only slight editorial revisions. See item 164 for a full description of the published monograph.

- 302 Wallace, David Edward. "Alberto Ginastera: An Analysis of His Style and Techniques of Composition." PhD diss., Northwestern University, 1964. viii, 339 pp. ML410.G416. In English.

The earliest doctoral dissertation on Ginastera and an important research endeavor. Wallace analyzes the composer's pre-1963 works based on rhythmic, melodic, harmonic, and formal criteria. He examines the Argentine and international influences on Ginastera's music and traces the composer's stylistic development. Because this dissertation precedes the "classical" division of Ginastera's works into three style periods, the author devises his own categorization. He divides the compositions into four creative periods: (1) early works (1934–40);

(2) consolidation and expansion (1941–46); (3) old and new techniques (1947–54); and (4) recent tendencies (1958–63). This system, although admittedly incomplete, has the advantage of inflecting the composer's changing aesthetics during the early-mid-1940s (Wallace's second period). Another important feature is the treatment of two withdrawn works (*Impresiones de la puna* and *Sinfonía elegíaca*), which were accessible at the time the author wrote his dissertation but are no longer officially in circulation. Above all, Wallace should be commended for his original research, which he conducted virtually without precedent. His early study contributes valuable insights that still form an acknowledged part of Ginastera scholarship.

- 303 Wyatt, Lucius Reynolds. "The Mid-Twentieth-Century Orchestral Variation, 1953–63: An Analysis and Comparison of Selected Works by Major Composers." PhD diss., Eastman School of Music, 1973. xii, 488 pp. MT95.3.W975. In English.

Offers the earliest substantive treatment of the *Variaciones concertantes*, one of Ginastera's major orchestral compositions. Wyatt analyzes the work from a stylistic perspective, devoting individual sections to thematic content, form, melody, harmony, tonality, rhythm, and orchestration. The author compares Ginastera's work to other orchestral variations composed during the same decade. He classifies the *Variaciones* as a relatively traditional work in terms of harmony and tonality, but notes the composer's imaginative treatment of wind and percussion instruments.

- 304 Wylie, Roy. "Argentine Folk Elements in the Solo Piano Works of Alberto Ginastera." DMA document, University of Texas, 1986. vii, 141 pp. In English.

Aims to promote culturally informed performances of Ginastera's music through the study of specific folk elements that appeared in his piano works. Begins by overviewing the Argentine cultural background and Ginastera's place within it. Provides considerable detail about the way that specific Argentine song and dance types, instruments, scales, and rhythms were connected with his piano repertoire. While this study does not extend beyond the composer's First Piano Sonata (1952), it does include treatment of lesser-known early works such as the *Tres piezas*. Wylie also provides significant discussion of the technical challenges that this repertoire poses to pianists.

MAJOR SIGNED ARTICLES IN MUSIC REFERENCE WORKS

- 305 Arizaga, Rodolfo. "Ginastera, Alberto." In *Enciclopedia de la música argentina*. Buenos Aires: Fondo Nacional de las Artes, 1971. ML106.A74 A7. In Spanish.

This article for a one-volume Argentine biographical dictionary positions Ginastera within a national music perspective. The author, who is also a composer, perceives Ginastera as a distinguished member of the "rear guard," whose affiliation with nationalism remains his most distinctive creative stamp. Arizaga devotes considerable attention to Ginastera's pedagogical and administrative activities and offers a brief list of his compositions (through 1971), organized by genre.

- 306 Chase, Gilbert. "Ginastera, Alberto." In Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians*, vol. 7. London: Macmillan, 1980, pp. 387–90. ISBN: 0333231112. ML100.N48. In English.

Chase's classical research on the composer culminated in his authoritative entry in the first edition of the *NG*. Although this article was limited to 2500 words, the author condensed a great deal of valuable information into the allotted space. The biographical section provides a notable account of Ginastera's life and achievements through 1971, the year he moved to Switzerland. The section on music focuses on the composer's aesthetic development and the works that define the Ginastera canon. The catalog includes numbered compositions up through the Guitar Sonata (1976), in addition to citing film scores and incidental works.

- 307 Chase, Gilbert, and Lionel Salter. "Ginastera, Alberto." In Stanley Sadie, ed. *New Grove Dictionary of Opera*, vol. 2. London: Macmillan, 1992, pp. 420–21. ISBN: 0935859926. ML102.O6 N5 1992. In English.

Condensation of Chase's *NG* article (item 306). Contains an updated bibliography that includes literary commentary on Mujica Láinez's novel, upon which Ginastera's second opera was based.

- 308 Fricke, Stefan, and Friedrich Spangemacher. "Alberto Ginastera." In Hanns-Werner Heister and Walter-Wolfgang Sparre, eds. *Komponisten der Gegenwart*, updated edn., vol. 3. Munich: Text & Kritik, 1992–, pp. 1–30. ISBN: 3883774146. ML390 K63. In German.

This article appears in a bio-bibliographical German dictionary devoted to contemporary music that first appeared in 1992 and that has been subsequently updated with pages inserted into loose-leaf binders. This citation refers to the 2001 revision of the original Ginastera entry. It is an extensive thirty-page article divided into four parts: (1) an overview of Ginastera's life and musical achievement (including six score excerpts); (2) a list of the composer's numbered and unnumbered compositions; (3) a selected discography; and (4) a selected bibliography. The first part of the article draws extensively on the prior German-language research of Hanns-Werner Heister and Malena Kuss. Although it provides broad coverage of

the composer's career, it is hindered by a significant number of factual errors (such as the misidentification of the composer's first wife as "Maria de Toro"). The worklist is based on the 1986 Boosey & Hawkes catalog (item 321) and Paul Sacher Stiftung manuscript inventory (item 322). It begins with the composer's undated withdrawn works (listed alphabetically), followed by his numbered and unnumbered compositions (organized chronologically). The selected discography includes a sizeable list of LP and CD recordings, although the authors' criteria for inclusion are unclear. The bibliography provides ample reference to sources through 1997 and is particularly valuable for its coverage of German-language scholarship.

- 309 Kuss, Malena. "'Beatrix Cenci,' 'Bomarzo,' 'Don Rodrigo,' and 'Ginastera.'" In Leslie Orrey, ed. (with advisory editor Gilbert Chase), *The Encyclopedia of Opera*. London: Pitman Publishing, 1976, pp. 36, 51–52, 106, 144. ISBN: 0273002376. ML102.O6 E6. 1976b. In English.

Offers thumbnail sketches of the composer and his three works for the lyric stage. Each opera article includes an abbreviated history of the libretto, facts about the premiere, and a list of the characters. In the entry on *Bomarzo*, Kuss provides musical details not readily found elsewhere in her English-language publications.

- 310 ———. "Ginastera, Alberto." In Friedrich Blume and Ludwig Finscher, eds. *Die Musik in Geschichte und Gegenwart: Personenteil*. 2nd rev. edn., vol. 7. Kassel: Bärenreiter, 2002, cols. 974–82. ISBN: 3761811101. ML100.M92 1994. In German.

A substantive article that focuses more on the composer's aesthetic orientation than on a comprehensive evaluation of his life and works. Gives sparse musical details on compositions before 1958. The author uses this article as a platform to consolidate themes from past writings. She rejects the division of Ginastera's *œuvre* into style periods, instead maintaining that the composer worked out his creative impulses in manifold forms throughout the entirety of his career. She argues that Ginastera's intertextual practices are obscured if a rigid chronological periodization is applied to his works. Other topics include the composer's affinity for structural symmetry and his reliance on a "secret program" suggestive of Berg's *Lyric Suite*. The author refutes the use of nationalist labels to describe Ginastera's music, applying a post-colonialist critique and citing the poetics that the composer himself expounded when he rejected his pre-1958 nationalist orientation and embraced an international aesthetic. This article contains an extensive works catalog and secondary source list that exemplifies the rigorous bibliographic detail for which the *MGG* is acknowledged.

- 311 ——. "Ginastera, Alberto." In Carl Dahlhaus, ed. *Pipers Enzyklopädie des Musiktheaters*, vol. 2. Munich: Piper, 1987, pp. 380–86. ISBN: 3492024122. ML102.O6.P5. In German.

Major articles on *Don Rodrigo* and *Bomarzo* are embedded within this Ginastera entry. For each opera, Kuss provides detailed information on the libretto, premiere, dramatic personages, orchestral forces, length of the opera, origin of the story, synopsis of the plot, musico-dramatic analysis, history of the performance, manuscript sources, and bibliography. These articles are among the most comprehensive and substantive studies of the two operas that the author has produced to date.

- 312 Kuss, Malena, and Lionel Salter. "Bomarzo." In Stanley Sadie, ed. *New Grove Dictionary of Opera*, vol. 1. London: Macmillan, 1992, pp. 534–35. ISBN: 0935859926. ML102.O6 N5 1992. In English.

An important article that references the history of the Bomarzo story, the details of the libretto, and the controversial reception of the opera in Argentina. Musically, it presents a good English-language synthesis of Kuss's ideas that readers unable to comprehend her *Bomarzo* articles in Spanish (item 214) or German (items 216, 311) may appreciate.

- 313 Lanza, Alcides. "Ginastera, Alberto." In John Vinton, ed. *Dictionary of Contemporary Music*. New York: E. P. Dutton, 1974, pp. 271–72. ISBN: 0525091254. ML100.V55. In English.

Authored by the prominent Argentine-born composer living in Canada, this article dating from the 1970s provides discerning commentary on Ginastera's music. Lanza calls attention to the importance of Bartók's symmetrical structures and abstract use of folk elements in shaping Ginastera's works; he also alludes to Villa-Lobos's influence. A selected worklist emphasizes Ginastera's orchestral compositions and operas.

- 314 Salter, Lionel. "Beatriz Cenci." In Stanley Sadie, ed. *New Grove Dictionary of Opera*, vol. 1. London: Macmillan, 1992, p. 364. ISBN: 0935859926. ML102.O6 N5 1992. In English.

A short plot synopsis and musical description based on secondary sources. Identifies serialism, aleatory, clusters, microtones, and the use of cinematic techniques as primary structural elements.

- 315 ——. "Don Rodrigo." In Stanley Sadie, ed. *New Grove Dictionary of Opera*, vol. 1. London: Macmillan, 1992, p. 1228. ISBN: 0935859926. ML102.O6 N5 1992. In English.

Summarizes the plot and provides a general overview of the music, based on the writings of Malena Kuss. Offers details about the arch

form of the work, its sonic and spatial effects, and the partition of the principal twelve-note series into three tetrachords of dramatic significance.

- 316 Schwartz-Kates, Deborah. "Ginastera, Alberto (Evaristo)." In Stanley Sadie and John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*, 2nd edn., vol. 9. London: Macmillan, 2001, pp. 875–79. ISBN: 1561592390. ML100.N48 2001. In English.

The *New Grove* commissioned a fresh composer entry for the revised edition of the dictionary. The resulting article reflects the author's distinctive approach to Ginastera scholarship and defines the issues that characterize her research. It emphasizes the cultural basis of Ginastera's nationally inspired music, including the contributions of previous Argentine composers. The article calls into question established canons of Ginastera scholarship, including the composer's three-part periodization of his creative works. It expands the treatment of Ginastera's music to encompass his final compositions, in addition to referencing student pieces and film scores that the composer officially withdrew from his repertoire. The author suggests that Ginastera integrated tradition and innovation in his final works as he returned to the indigenous sources of his earliest inspiration.

- 317 Senillosa, Mabel. "Alberto Ginastera." In *Compositores argentinos*, 2nd edn. enl. Buenos Aires: Casa Lottermosser, 1956, pp. 205–11. ML106.A7. 1956. In Spanish.

The Argentine biographical dictionary in which this article appears is an old Spanish-language source that has since been superseded. Nevertheless, Senillosa's article documents early important events in the composer's career, such as his Guggenheim grant and activities as a music critic for the Argentine journal *Sur*. This volume includes individual composer entries on Ginastera's professors at the Conservatorio Nacional (José Gil, Athos Palma, and José André). At the time this publication appeared in print, Senillosa described the 40-year-old Ginastera as one of the "most outstanding figures at this artistic moment in the country."

- 318 Suárez Urtubey, Pola. "Ginastera, Alberto." In Emilio Casares Rodicio, ed. *Diccionario de la música española e hispanoamericana*, vol. 5. Madrid: Sociedad General de Autores y Editores, 1999, pp. 625–42. ISBN: 8480483083. ML101.S7.D53 1999. In Spanish.

The most extensive lexicographical study of the composer based on the author's years of experience as a Ginastera researcher. Offers a classic perspective, updated with new information on the composer's final years. This article is divided into three sections. The first,

devoted to biography, gives a detailed year-by-year account of the composer's life. The second, dealing with style, maintains the official tripartite division of Ginastera's works. The third, dedicated to music, surveys the composer's output by genre and synthesizes the author's principal writings on the subject. This article is richly illustrated and includes sixteen musical examples. It has a worklist and ample bibliography that emphasizes Spanish-language sources authored during the composer's career.

CATALOGS OF THE COMPOSER'S WORKS

- 319 *Alberto Ginastera*. Buenos Aires: Barry Editorial, n.d. [1966-67]. Unpaginated. ML134.G43. A43 1960z. In English.

Roberto Barry, Ginastera's principal Argentine publisher, compiled this catalog for international distribution. It provides a thorough inventory of the composer's numbered compositions through the opera *Bomarzo* (1966-67), which is listed as "in preparation." It includes information on the title, opus number, date, timing, movements, instrumentation, premiere, commission, publisher, and awards received for each work. This catalog also includes a biographical sketch that accurately reflects the composer's artistic achievements. A discography of historical significance and a list of early publishers are additional features.

- 320 *Alberto Ginastera: A Catalogue of His Published Works*. Preface by Stuart Pope. London: Boosey & Hawkes, 1976. 22 pp. ML134.G43 B6. In English.

To commemorate Ginastera's sixtieth birthday, Boosey & Hawkes, the composer's international publisher, issued an attractive catalog of his works. This brochure begins with a tribute by Stuart Pope that speaks to the far-reaching impact of the composer's works (translated into Spanish, German, and French). The catalog itself is arranged by genre and covers the composer's official output through the *Glosses* for string orchestra, op. 46 (1976). It contains extensive information on each work, updating and revising the previous Barry listings (item 319) to encompass the composer's achievement over the intervening ten years. Additionally the catalog provides a chronological worklist with the names of publishers. While it does not supply information on recordings, it refers readers to a discography published the same year in *Tempo* (item 397). A current photograph of the composer, facsimiles of his music, and a reproduction of his signature embossed on the front cover enhance the visual appeal of this work.

- 321 *Alberto Ginastera: A Complete Catalogue*. Introduction by Aurora Nátola-Ginastera and Malena Kuss. Rev. edn. New York: Boosey & Hawkes, 1986. 36 pp. ISBN: 0851620418. ML134.G43 B6 1986. In English.

Represents the last major revision of the composer's catalog, issued three years after his death. Boosey & Hawkes conceived this publication as a memorial and used an even more striking visual format than the sixtieth-birthday catalog that preceded it (item 320). This new edition is the most inclusive record of the composer's published and rental music in print. Yet it is not, strictly speaking, a "complete catalog" since it does not include a comprehensive treatment of the composer's student works, withdrawn compositions, film scores, and incidental pieces, many of which survive in manuscript form and await full-scale investigation. The catalog itself, which is organized by genre, stands as a model of clarity and accuracy. It is preceded by a chronology (labeled "biography"). A bilingual English-Spanish introduction features a moving personal testimony from Aurora Nátola-Ginastera and a fitting musicological tribute by Malena Kuss (item 209). A discography and chronological worklist appear at the end. Boosey & Hawkes re-issued this catalog as a pocket-sized promotional booklet under the title, *Alberto Ginastera* (London: Boosey & Hawkes, 1999), but without the discography. A good deal of information about current scores and recordings appears on the publisher's website [www.boosey.com].

- 322 *Alberto Ginastera: Musikmanuskripte*. Compiled by Malena Kuss in collaboration with Lukas Handschin. Winterthur, Switzerland: Amadeus, 1990. 40 pp. (Inventäre der Paul Sacher Stiftung 8.) ML134. G48. In German.

A preliminary catalog of Ginastera's music at the Paul Sacher Stiftung in Basel, Switzerland, which houses the most extensive archival collection of the composer's original materials in the world. The Sacher inventory is organized into two main sections: (1) numbered works; and (2) unnumbered compositions; the latter is further subdivided into: (a) withdrawn works; and (b) film scores and incidental music. The numbered works appear in chronological order, and the unnumbered compositions are arranged alphabetically. Each entry includes references to the title, date, scoring, and opus number (if available), followed by a list of extant sketches, drafts, and manuscripts. Reference to photocopies may be included in the absence of a handwritten manuscript or if they bear the composer's original annotations. Errors in the listings of some unnumbered compositions have since been identified and are enumerated in Chapter 3 under the individual works in question.

- 323 "Alberto Ginastera." In *Compositores de América: datos biográficos y catálogos de sus obras; Composers of the Americas: Biographical Data and Catalogs of their Works*, vol. 1. Washington, DC: Sección de Música, Departamento de Asuntos Culturales, Unión Panamericana, 1955, pp. 31–35. ML390.P16. In Spanish and English.

The Pan American Union composers' catalogs are recognized for their historical significance in fostering cultural awareness throughout the Americas. Although much of the information they contain is now outdated and inaccurate, Ginastera's inclusion in the inaugural volume attests to the recognition he achieved among composers of the Americas.

- 324 Suárez Urtubey, Pola. "Alberto Ginastera (1916–83)." *Revista del Instituto del Investigación Musicológica Carlos Vega*, 7 (1986): 137–52. ML5.R213. In Spanish.

Ginastera's prominent Argentine biographer compiled this Spanish-language catalog in commemoration of the composer three years after his death. Out of respect for the late composer's wishes, she refrained from enumerating his early and unnumbered compositions (although she does offer reference to a significant number of these works in the footnotes). This detailed and accurate catalog was considered an important musicological resource for its day, but has since been superseded by later scholarly endeavors, including the author's own revised and expanded works catalogs (items 169, 393), produced in collaboration with Ana María Mónico. (See also items 162, 165, 167, 169, 282, 393.)

SELECTED INTERVIEWS

- 325 Alcaraz, José Antonio. "Alberto Ginastera." In *Hablar de música: conversaciones con compositores del Continente Americano*. Iztapalapa [Mexico City]: Universidad Autónoma Metropolitana, 1982, pp. 151–61. ISBN: 9685971684. ML390.H104 1982. In Spanish.

Includes two substantial interviews with the composer in a volume devoted to conversations with Latin American musicians. Contains Ginastera's important statement that a composer should act as an artistic spokesman of his country at home and abroad. Ginastera also discusses his visionary conception of the Instituto Torcuato Di Tella and affirms his steadfast belief in human freedom.

- 326 Cellario, Alberto R. "Semblanza: un innovador clásico." *Life en Español*, 9 September 1968, pp. 45–51. ISSN: 0459-3634. In Spanish.

A beautifully illustrated photo-essay of the composer during his summer artistic residency at Dartmouth College. The accompanying

prose text touches on important topics such as Ginastera's ideas on the creative process and the nature of inspiration. As a whole, this piece presents a balanced view of the composer's musical world and the way that the public perceived him.

- 327 Franco, Enrique. "Alberto Ginastera estrena en Madrid su segundo concierto para violonchelo." *El País* (Madrid). 29 April 1983, p. 50. ISSN: 0213-4608. In Spanish.

In one of his last published interviews, Ginastera unfolds plans for his forthcoming commissions and divulges details about the Second Cello Concerto that his wife Aurora will premiere in Spain.

- 328 Guinzburg, Juana. "Alberto Ginastera en el Festival de Lucerne." *Buenos Aires Musical* 32(495) (1977): 5. ISSN: 0327-2575. ML5.B8. In Spanish.

The composer offers important details about the thematic sources he uses in each movement of the *Glosses sobre temas de Pau Casals*. He not only includes traditional themes immortalized by Casals, but also references the works of Stravinsky and Debussy, as well as his own music. At the beginning of the article, Guinzburg provides a useful summary of the musical celebrations that took place over the previous year in honor of the composer's sixtieth birthday.

- 329 Henahan, Donal. "(1) 'Why Not?' (2) 'One Step Forward.'" *New York Times*, 10 March 1968. sec. SM, pp. 30-31+. ISSN: 0362-4331. In English.

An in-depth profile by the *New York Times* critic that coincided with the New York City Opera premiere of *Bomarzo*. Henahan aims to highlight the contradictions between Ginastera's outwardly flamboyant music and his rigorous inner discipline. In this conversation, Ginastera expounds his ideas on modern opera and divulges preliminary details about his opera-in-progress, *Beatriz Cenci*. He describes his daily work routine, reminisces about his summer at Tanglewood, and decries the political censorship of *Bomarzo*, the performance of which was still prohibited in Argentina.

- 330 Hume, Paul. "The Fireworks of Alberto Ginastera." *Washington Post*, 29 January 1978, F-3. ISSN: 0190-8286. In English.

Ginastera affirms strong ties to his Catalan heritage after the world premiere of his orchestral *Glosses*. Elsewhere in the interview, he recalls his fondness for Washington and expresses his gratitude toward Harold Spivacke, Howard Mitchell, Guillermo Espinosa, and Hobart Spalding, all of whom championed his international career. Finally, the composer clarifies the resurgence of romanticism

that others have attributed to his works by stating: "I would call it not romantic, but lyric."

- 331 Krieger, Armando. "Después del retorno: Alberto Ginastera." *Buenos Aires Musical* 23(384) (1968): 5. ISSN: 0327-2575. ML5.B8. In Spanish.

A former student interviews Ginastera after he returns to Buenos Aires from a six-month trip abroad. In this interview, the composer describes his creative activities and future plans. He responds to Krieger's question about the advice he would give aspiring Latin American composers by stating: "First, acquire a solid contemporary technique after you obtain a strong classical foundation. Second, discover within your own spirit the reason why each one of your works has to exist."

- 332 Parker, Robert A. "The Artist's Choice: Four Views." *Review* 25-26 (1980): 130-35. ISSN: 0069-1445. F1401.C27. In English.

Ginastera responds in writing to Parker, who asks about his life as a creative artist. Here the composer takes a relatively conservative stance. He admonishes against the pursuit of originality for its own sake, which results in "avant-garde incompetence." This interview underscores Ginastera's negative perspective on folk music and contains a similarly-worded statement to the one he issued to Salzman (item 335). Rather than embracing folklore, Ginastera advises composers to search for self-knowledge, through which true originality will emerge.

- 333 Rubin, Stephen. "Ginastera's *Beatrix Cenci*." *Stereo Review* 28(1) (1972): 71-75. ISSN: 0039-1220. MLI.H43. In English.

In this combined interview and feature story, Ginastera sets forth his ideas on contemporary opera. He clarifies his views on the relationship between drama and music and describes the way that he collaborates with a librettist. Elsewhere in the interview, Ginastera explains why he destroyed his first two symphonies and justifies his practice of revising works after the premiere.

- 334 "Salvar el arte." *La Opinión Cultural* (Buenos Aires), 8 May 1977, 12. In Spanish.

Ginastera submits a lengthy written statement to *La Opinión Cultural* in which he reveals previously unpublished information about his formative musical experiences. He references the repertoire he heard as a child, describes the Argentine concert life he witnessed during the 1930s, and attests to the influence of Julián Aguirre, Carlos López Buchardo, and Juan José Castro in shaping his early

works. He discusses the conflicts that existed between competing Argentine groups of composers and illuminates the way that his own early works aimed to reconcile these differences through a synthesis of conservative and progressive compositional trends. Later in the interview, Ginastera references his more recent music and talks about the challenges that contemporary musicians face.

- 335 Salzman, Eric. "Ginastera Aids Latin-American Composers." *New York Times*, 11 March 1962, X-11, ISSN: 0362-4331. In English.

Ginastera talks about the Center for Advanced Musical Studies at the Instituto di Tella, which will open under his direction the following year. He announces a change in his own aesthetic orientation with the following statement: "The time for folklore has passed, even for the sophisticated and spiritualized folklore of a Bartók."

- 336 Suárez Urtubey, Pola. "Alherto Ginastera y su poética musical." *La Nación*, 18 January 1970, sec. 3, pp. 1, 3. In Spanish.

In an interview devoted to musical poetics, the composer speaks of his early inclination toward music and the formative influences on his artistic development. He describes the creative process as a balanced intellectual and emotional act. He talks about the innovations of electronic music and the way that composers have assimilated these sounds into the contemporary orchestra. Overall, this interview probes deeper than Ginastera's typical public exchanges. Clearly, the composer feels more comfortable conversing in his native language with his biographer, Suárez Urtubey.

- 337 Tan, Lillian. "An Interview with Alberto Ginastera." *American Music Teacher* 33(3) (1984): 6-8. ISSN: 0003-0112. ML1.A5. In English.

This interview contains the frequently quoted statement that Ginastera believes his works should be divided into two (not three) musical periods: the first tonal and polytonal, and the second atonal. The composer confirms a change in aesthetic direction in which his music embraces a transcendental reawakening of the pre-Columbian world.

- 338 Terrapon, Luc. "Gespräch mit Alberto Ginastera." Trans. Barbara Heinzelmann-ter Beck. In item 165, pp. 12-18. In German.

This refined conversation was originally published in French under the title, "A la découverte d'un compositeur d'aujourd'hui" in *Musique Information* (Journal des Jeunesses Musicales de Suisse), but is now more readily accessible in the German translation reprinted in Spangemacher's edited collection. Here Ginastera recalls his musical foundations, emphasizing the early French influences on his style and referencing the contributions of the Swiss-born Honegger, among

other figures. Especially influential on his development were Falla and Bartók in their contemporary treatment of folklore. In this interview, Ginastera attests to the value that he places on melody. No matter how sophisticated a composer's technique, he believes that it cannot compensate for a lack of musical ideas. Ginastera speaks of the importance of creating a perfect musical architecture and describes the process that led to his creation of the Second Cello Concerto, the opening movement of which was based on the verses of the Swiss poet, Auguste Martin. Among the contemporary composers he especially admires are: Messiaen, Lutoslawski, Dutilleux, Boulez, Petrassi, Nono, and Berio.

- 339 Webster, Daniel. "Turbæ Premiere Culminates Long Process." *Philadelphia Inquirer*, 21 March 1975, 4-C. ISSN: 0885-6613. In English.

This conversation centers on the *Turbæ*, which Ginastera calls his "most important symphonic work." Here the composer reflects on the creative genesis of the composition. He references the significance of the Biblical figure Barabbas, who makes a dramatic appearance in the *Turbæ* and who forms the centerpiece of the composer's ensuing opera (which he left incomplete). The *Turbæ* concludes with a Latin hymn, "Aurora lucis rutilat," which reflects Ginastera's gratitude for his new joyful marriage.

- 340 Wiseman, Cynthia. "Alberto Ginastera." *Guitar Review*, 61 (1985): 11-14. ISSN: 0017-5471. ML1.G97. In English.

This is an interview with Ginastera's widow, published two years after the composer's death. Although Aurora Nátola-Ginastera provides useful information not found elsewhere in the published literature, her commentary should be read critically, with an eye to accuracy. Topics include the South American character of her late husband's music, his initial reluctance to write for the guitar, and the late cello repertoire.

SELECTED MAJOR REVIEWS AND NEWSPAPER ARTICLES

- 341 Blumenfeld, Harold. "Ginastera and His Energized Sound: Gallery-Style Hearing at Dartmouth for a Major Composer." *St. Louis Post-Dispatch*, 18 August 1968, 5-F. ISSN: 1930-9600. In English.

Describes Ginastera as "this year's prize catch" at the 1968 Summer Music Festival held at Dartmouth College. Includes brief commentary about the composer's works performed at the Festival, including the premiere of his First Cello Concerto ("the coup of the season") as well as performances of his recently-composed *Sinfonia Don*

Rodrigo and *Cantata Bomarzo*. Blumenfeld compares Ginastera's stylistic development to that of Hans Werner Henze and Elliott Carter, two composers who preceded him at Dartmouth.

- 342 Briner, Andres. "Zürich: Paul Sachers Geburtstagsmatinee." *Schweizerische Musikzeitung* 116(4) (1976): 289–90. ISSN: 0036-7710. ML5.S413. In German.

Recounts details of Paul Sacher's illustrious seventieth birthday celebration where Ginastera's *Pimeña no. 2* received its premiere.

- 343 Burnett, W. C. "Ginastera's Works Emphasized This Season." *Atlanta Journal and Constitution*, 23 September 1979, 2-E. ISSN: 1539-7459. In English.

Announces the 1979–80 Ginastera Retrospective. The Atlanta Symphony will feature the composer's works on several programs throughout the concert season. According to Assistant Conductor Louis Lane, these concerts will allow the orchestra to honor "one of the three or four most important composers alive."

- 344 Downes, Olin. "2 South American Composers' Guests." *New York Times*, 24 February 1947, L-16. ISSN: 0362-4331. In English.

A promising review of the composer's music during his first trip to the United States. At a New York concert sponsored by the League of Composers, the *Pampeana no. 1* and Duo for flute and oboe were premiered. Downes expressed special appreciation for the Duo, observing that: "The counterpoint was so clean, the melodic line so graceful and the performance of such exceptional excellence that the work made a delightful effect."

- 345 D'Urbano, Jorge "Calculada audacia." *Panorama*, 50 (1967): 56–57. AP63.9.P3. In Spanish.

This influential Argentine critic attended the Washington premiere of *Bomarzo*, which he evaluated negatively. He viewed Ginastera's work as occupying an aesthetically neutral ground—neither traditional nor innovative. Although it was never D'Urbano's intention to pass moral judgment on the work, his review called attention to the composer's constant reference to the sexual act in its "most varied possibilities." The Argentine government seized upon this critique to support its censorship of Ginastera's opera. Ironically, D'Urbano's review appeared alongside a full-blown feature story (item 364) that documented the acclaimed reception of *Bomarzo* in Washington.

- 346 ——. "El rábano por las hojas." *El Mundo*, 21 July 1967. In Spanish.

An important article in which D'Urbano denounces the Argentine ban on *Bomarzo* and repudiates the use of his review (item 345) for political censorship. Cited in item 161.

- 347 Finn, Robert. "Ginastera Concert Impressive." *Cleveland Plain Dealer*, 17 January 1981, 6-B. In English.

The Cleveland Orchestra pays tribute to Ginastera by devoting a single concert to his music in the "Great Composers of Our Time" series. This program covers a wide spectrum of the Ginastera orchestral repertoire, ranging from the recently-composed *Iubilum* (heard in its U.S. premiere), to the more traditional *Variaciones concertantes*. Overall, Finn praises Ginastera's music for its "ability to draw from an orchestra an incredible variety of unusual and fascinating sonorities and to create gripping drama out of sheer sound." He concludes that: "Alberto Ginastera has a lot to say in a language neither avant-garde nor reactionary. He is an eclectic, but he also has his own voice."

- 348 Goldman, Richard Franko. "Current Chronicle: New York." *Musical Quarterly* 52(3) (1966): 373-76. ISSN: 0027-4631. MLI.M725. In English.

The author acknowledges the fine musical craftsmanship, grand theatrical design, and brilliant orchestral sonorities of *Don Rodrigo*, but reveals his disappointment in the work. Goldman analyzes the flaws of the opera, which include an excessive reliance on intellectualized structures without a corresponding ability to engage the interest of the audience. This is a largely negative review, but one that articulates concerns of other critics.

- 349 Hruby, Frank. "Ginastera Concert Shows Quality of Work." *Cleveland Press*, 16 January 1981, 6B. ISSN: 0279-3644. In English.

Another laudatory review of the Cleveland Orchestra in the concert exclusively devoted to Ginastera's music. Hruby comments favorably on the composer's stylistic diversity and his ability to communicate musically with an audience. The critic concludes that Ginastera is indeed "a great composer of our time."

- 350 Hume, Paul. "*Bomarzo*: A Modern Masterpiece." *Washington Post*, 20 May 1967, E-18. ISSN: 0190-8286. In English.

Offers extraordinary praise of *Bomarzo* in its Washington premiere. Hume proclaims: "In music that moves from Gregorian chant to some of the most exquisitely distilled in all opera, Ginastera has created a masterpiece of unparalleled beauty."

- 351 ——. "Electrifying Work Marks Music Festival Beginning." *Washington Post*, 23 April 1961. ISSN: 0190-8286. In English.

Hume commends the brilliant vitality of the First Piano Concerto, which premiered at the Second Inter-American Music Festival. His enthusiastic review of both the concerto and the *Cantata para América mágica*, which also premiered at the Festival (item 353), enhanced the composer's international reputation.

- 352 —. "Future Assured for 'Bo.'" *Washington Post*, 28 May 1967, K1-2. ISSN: 0190-8286. In English.

Hume predicts a bright future for *Bommarzo*. Columbia will record the production with the original cast, and the New York City Opera will perform the work the following season. After witnessing several recent performances of the opera, Hume reflects on its historical significance. He upholds *Bommarzo* as a paradigmatic work for the lyric stage that strikes a perfect balance between music, text, and choreography. Additionally, he comments on the composer's original conception of the chorus and his effective use of a serial and microtonal language to convey the tortured psychological state of his characters.

- 353 —. "Ginastera Emerges as Giant in Music Festival's Finale." *Washington Post*, 1 May 1961, A-21. ISSN: 0190-8286. In English.

Hume observes that Ginastera emerged from the Second Inter-American Music Festival "marked to be one of the most powerful creative spirits of the decades immediately ahead." He terms the *Cantata para América mágica*, a "masterpiece" that is marked by a profound sense of musical intelligence and a gripping intensity.

- 354 —. "Ginastera's Cello Concerto—Magnificent." *Washington Post*, 5 February 1978, F-3. ISSN: 0190-8286. In English.

A supportive review of the First Cello Concerto, which had its premiere (in the 1978 revised version). The composer's wife, whom Hume considers one of the foremost cellists of the day, demonstrated a masterful command of the taxing solo cello part. Hume provides details about the musical structure of the concerto and its contribution to the contemporary cello repertoire. He discusses the remarkable conclusion of the work and reproduces a fragment of the manuscript in the composer's hand.

- 355 Kolodin, Irving. "A Ginastera Premiere—And Some Others." *Saturday Review*, 9 March 1974, pp. 45-46. ISSN: 0361-1655. In English.

This review begins: "The center of the world musical stage, left vacant by the death of Igor Stravinsky in 1971, is beginning to invite occupants again, as it inevitably must. One of those with impressive credentials is Alberto Ginastera." This commanding statement prefaces Kolodin's review of the *Serenata* in its world premiere. Here the

critic commends the composer's intimate approach to chamber music, the fluidity of his vocal and instrumental writing, and his expressive settings of Pablo Neruda's texts.

- 356 Konjovich, Ivy Herczegh. "Dos estrenos." *Sur* 7(39) (1937): 97-99. ISSN: 0035-0478. AP63.S85. In Spanish.

A review of the young Ginastera's compositional debut in Buenos Aires. Juan José Castro conducted the premiere of the *Panambi* suite at the Teatro Colón. Konjovich praises Ginastera's "exceptional musical instinct" and "stupendous technical security." In spite of the composer's tendency to hide in the shadow of Stravinsky, he possesses a powerful and original talent. Judging from the evidence of his first numbered work, Konjovich predicts that the 21-year-old Ginastera will occupy an "eminent place among national composers."

- 357 Lowens, Irving. "Current Chronicle: Washington, D.C." *Musical Quarterly* 44(3) (1958): 378-82. ISSN: 0027-4631. MLI.M725. In English.

An historic review of the Second String Quartet premiere in Washington, DC, that established the composer's international career. Lowens elevates Ginastera to the same level as Villa-Lobos. With this work, some say he may even have surpassed the Brazilian composer in artistic stature. In his review, Lowens overviews the Argentine musician's use of contemporary techniques. He recalls Gilhert Chase's observation that Ginastera may be moving away from nationalism—a tendency that the Second String Quartet suggests.

- 358 ——. "Current Chronicle: Washington, D. C." *Musical Quarterly* 47 (4) (1961): 530-34. ISSN: 0027-4631. MLI.M725. In English.

In a review essay covering the Second Inter-American Music Festival, Lowens extols Ginastera as "the one figure who plainly towered head and shoulders above his gifted colleagues." The Washington music critic praises the *Cantata para América mágica* and Piano Concerto, which depart from gaucho nationalism and embrace an exciting, new dissonant idiom. Lowens categorically states that no one can challenge Ginastera's preeminence among Latin American composers or question his "right to stand among the greatest contemporary composers of the entire Western world."

- 359 ——. "Current Chronicle: Washington, D.C." *Musical Quarterly* 51 (3) (1965): 544-50. ISSN: 0027-4631. MLI.M725. In English.

Overviews the Third Inter-American Music Festival, where Ginastera's *Sinfonía de Don Rodrigo* (premiered in Madrid) received its first U.S. performance. Lowens, elsewhere one of Ginastera's most loyal advocates, does not enthusiastically embrace this new work.

Rather, upon reflection, he states: "It seems to me that the *Sinfonia de Don Rodrigo*, good as it is, does not match the *Cantata para América Mágica* and the Piano Concerto." Lowens believes that "at the moment, Ginastera appears to have reached a high plateau where he is busying himself by investigating the potentialities of instrumental color as an agency of emotional shock." Nevertheless, Lowens concludes that:

It is the Argentine composer against whom all the others must measure themselves, and more than anything else, it is Ginastera's curious blend of romantic primitivism and avant-garde sophistication that is coming to be recognized as the distinctively "Inter-American sound" of the second half of the 20th century.

- 360 ——. "Ginastera Stands Out in Festival Opening." *Washington Evening Star*, 24 April 1961, A-15. In English.

Extols the First Piano Concerto, which premiered at the Second Inter-American Music Festival. Lavishes unabashed praise on the composer with the statement that: "Ginastera has supplanted Heitor Villa-Lobos as the outstanding Latin American composer in the minds of many, and the new concerto reinforces the belief that he is one of the really top creative figures at work today."

- 361 ——. "Ginastera's *Bommarzo* Spectacular Triumph." *Washington Evening Star*, 20 May 1967, A-11. In English.

Dubbing the Washington premiere of *Bommarzo* a "spectacular triumph," Lowens applauds the powerful musical dramaturgy of the work. Although he had previously found Ginastera's first opera cold and calculating, he considers *Bommarzo* "the masterwork which *Don Rodrigo* foretold."

- 362 ——. "Ginastera's Cantata Enchanting, Exciting." *Washington Evening Star*, 1 May 1961, B-16. In English.

A warmly enthusiastic review of the *Cantata para América mágica* that compares the exhilarating dramatic impact of the work to Stravinsky's *Rite of Spring*. Lowens pronounces Ginastera as "one of the major creators of our day." He observes that: "The *Cantata para América mágica* is about as indescribable in words as possible. So far as I can tell, it is stylistically unique. Although it may owe something to Stravinsky in its kinetic drive and primitive violence, it really resembles only earlier works by its composer."

- 363 ——. "Pianos and Ping Pong Balls." *Inter-American Music Bulletin*, 66 (1968): 1-5. ISSN: 0020-4978. ML1.I717. In English.

At the Fourth Inter-American Music Festival, Ginastera remained the dominant figure. None of the composer's music was performed since he wanted to give the opportunity to younger musicians. Nevertheless, his achievement lived on in the works of his students.

- 364 "Música argentina en clave internacional." *Panorama*, 50 (1967): 54–61. AP63.9.P3. In Spanish.

A lavishly illustrated feature story on the Washington premiere of *Bommarzo*. On opening night, the applause resounded for 6 minutes and 43 seconds. Vice-President Hubert Humphrey and the Washington elite attended this gala event, which was perceived as a cultural triumph for Argentina. Paradoxically, Jorge D'Urbano's negative review (item 345), which helped trigger the Argentine ban on *Bommarzo*, appeared alongside this story.

- 365 "Música argentina 1967: la exclusión de *Bommarzo* del repertorio del Colón." *Buenos Aires Musical* 22(366) (1967): 1, 3, 6. ISSN: 0327-2575. ML5.B8. In Spanish.

The editorial board of the *Buenos Aires Musical* denounced the censorship of *Bommarzo* at the Teatro Colón. One of the authors of this article, Jorge D'Urbano, had attended the Washington premiere and had harshly criticized the opera, in addition to describing its explicit sexual content (item 345). Here, D'Urbano and his colleagues clarified that they had never intended to pass moral judgment on the work, but rather aimed to evaluate its artistic significance. Embedded within this article is a reproduction of the Argentine municipal ban and related documentation as well as a summary of the reactions against the government's decision, including statements by the librettist Mujica Láinez and Ginastera (item 156).

- 366 Orrego-Salas, Juan. "Ginastera: destacado valor de la música americana." *Pro Arte* (Santiago, Chile), 10 August 1950, p. 3. In Spanish.

An insightful portrait of the 34-year-old Ginastera in anticipation of his trip to Santiago for the Chilean premiere of his Second Symphony. Orrego-Salas regards Ginastera as one of the most significant creative musicians from the Americas to have visited Chile.

- 367 Quiroga, Daniel. "Temporada de Erich Kleiber." *Revista Musical Chilena* 6(38) (1950): 128–31. ISSN: 0716-2790. ML5.R283. In Spanish.

A notable review of the Second Symphony in its Chilean performance, led by Erich Kleiber. Ginastera later suppressed this work, despite its acclaimed critical reception. Here, Quiroga positions Ginastera "among the most prominent creative musicians of the Americas." He believes that the Second Symphony is an important

work because it fuses a powerful thematic conception with a masterful technique.

- 368 Rich, Alan. "For City Opera—A Wealth of Praise Deserved." *New York Herald Tribune*, 23 February 1966, p. 16. In English.

A warmly enthusiastic review of *Don Rodrigo* in its New York premiere. Rich affirms that Ginastera "has produced a grand, dramatic spacious work in the tradition of the romantic opera style, and has done so in a completely original and modern idiom." He continues: "*Don Rodrigo* is a modern masterpiece, as compelling a piece of musical dramaturgy as the past few decades have produced."

- 369 Robertson, Nan. "*Bomarzo*: Sex, Violence, Hallucination." *New York Times*, 28 May 1967, D-11. ISSN: 0362-4331. In English.

The blatant foregrounding of eroticism in this and similarly themed reviews in U.S. newspapers and the popular press fueled the ire of Argentine authorities, who, months later, banned the premiere of *Bomarzo* from the Teatro Colón. Nevertheless, this article offers intriguing details about the genesis of the opera and a behind-the-scenes glimpse of the Washington production.

- 370 Schonberg, Harold C. "*Bomarzo*—Once the Shock Value, Such as It Is, Has Worn Off. ... " *New York Times*, 24 March 1968, D-19. ISSN: 0362-4331. In English.

The New York opening of *Bomarzo* met with a less favorable critical reception than the Washington premiere. One of the more brutally negative reviews came from the powerful *New York Times* critic Harold Schonberg. In this review, Schonberg likens Ginastera to an atonal Meyerbeer—a creator of exciting musical spectacles devoid of substance and originality.

- 371 Serebrier, José. "Open Invitation to Ginastera." *Music Journal* 27(1) (1964): 46. ISSN: 0027-4364. ML1.M276. In English.

The appeal of the *Sinfonia Don Rodrigo* led the Uruguayan musician to request that Ginastera extract a symphony from *Bomarzo*, which he eventually did.

- 372 Silbermann, Alphons. "Contrastes." *Buenos Aires Musical* 6(97) (1951): 2–3. ISSN: 0327-2575. ML5.B8. In Spanish.

This critic praises the European premiere of Ginastera's First String Quartet at the 25th ISCM Festival in Frankfurt, stating:

The First String Quartet by the Argentine Alberto Ginastera gave me the opportunity to know this composer, whom, I must confess,

I had never known about until now. I had long wanted to find a contemporary quartet (this work was composed in 1948) in which the contrasts of strong rhythms were the expression of our own [national] thoughts without the artificiality. This is a work that should be included in the repertoire of all chamber music ensembles.

- 373 Taubman, Howard. "Exit the Fifties." *New York Times*, 13 December 1959, X-13. ISSN: 0362-4331. In English.

The *New York Times* critic reviews the musical highlights of the past decade. He compliments those composers who have freely adapted serialism to their own creative needs. He cites Stravinsky's recent music, along with Copland's Piano Fantasy and Ginastera's Second String Quartet, as positive examples. Additionally, Taubman observes a renewed interest in opera throughout the United States—a tendency that may have motivated Ginastera to embrace the genre a few years later in Argentina.

- 374 ——. "Music: Caracas Festival." *New York Times*, 21 March 1957, L-36. ISSN: 0362-4331. In English.

Reporting on the performance of the *Pampeana* no. 3 at the Second Latin American Music Festival in Caracas, Taubman upholds Ginastera as "the most interesting new figure on last night's program." The *Pampeana* reveals an unmistakable personality imbued with French influences that the composer transforms in his country's image.

- 375 ——. "Three New Works Heard in Capital: Quartets by Ginastera, Salas, and Villa-Lobos Played at Inter-American Festival." *New York Times*, 20 April 1958, L-79. ISSN: 0362-4331. In English.

Taubman acclaims Ginastera's String Quartet No. 2 at its Washington premiere. This work exhibits an "original and exciting synthesis of contemporary trends," coupled with a broad musical conception and precise formal architecture. Ginastera has demonstrated remarkable musical growth since his First String Quartet. Taubman now considers him "one of the major figures in South America."

- 376 ——. "Training Center: Academy Urgent Need for Latin America." *New York Times*, 14 April 1957, X-9. ISSN: 0362-4331. In English.

A pivotal article that underscored the need for the highest level of professional music training of young Latin American creative musicians. Taubman's staunch advocacy of this principle, coupled with his idea that the U.S. should economically support such an endeavor, helped marshal the support that Ginastera needed to found CLAEM.

- 377 Thomson, Virgil. "Music: Two South Americans." *New York Herald Tribune*, 24 February 1947, p. 10. In English.

Thomson devotes special attention to Ginastera's Duo, which received its premiere on this occasion. He writes that the piece: "is poetically imaginative in expression, gay, varied and most ingeniously ornate. And its execution was both skillful and happy ... This is the kind of music that makes one believe in the New World."

- 378 Valenti Ferro, Enzo. "Don Rodrigo: conflicto sin solución." *Buenos Aires Musical* 19(311) (1964): 1. ISSN: 0327-2575. ML5.B8. In Spanish.

This article begins with a positive account of Ginastera's first opera, in which Valenti Ferro praises the composer's choice of libretto, sense of dramatic pageantry, and compositional mastery. In the end, however, he censures the work because he believes that serial dodecaphony is incompatible with the lyric requirements of opera.

- 379 Wierzbicki, James. "Symphony Presents Ginastera Piece." *St. Louis Post-Dispatch*, 10 April 1989, 6-D. ISSN: 1930-9600. In English.

A thoughtful article on Leonard Slatkin's posthumous revival of *Popol Vuh*. Wierzbicki discusses the history of Ginastera's final orchestral work, which survives in an incomplete state. Slatkin had to make difficult decisions about the reconstruction of the work, but arrived at an effective artistic solution. Wierzbicki concludes that, while indebted to Stravinsky's primitivism, *Popol Vuh* balances sensitive writing for the wind instruments with powerful dramatic gestures.

MEMORIALS

- 380 Coda, Héctor. "Se inicia hoy el Concurso Ginastera." *La Nación*, 25 October 1993. ISSN: 0325-0946. In Spanish.

This article announces the inauguration of the International Composers Competition in honor of Alberto Ginastera on the tenth anniversary of his death. A jury will convene to determine the results of the competition, which has fifty-eight entrants. The winner will receive a performance of his or her music at the Teatro Colón and a monetary award of \$15,000. This article also contains brief interviews with Aurora Nátola-Ginastera and Mario di Bonaventura, the distinguished conductor and member of the jury who had a career-long association with the composer.

- 381 "Fue declarado desierto el premio Ginastera." *La Nación*, 4 November 1993. ISSN: 0325-0946. In Spanish.

In the first year of the Alberto Ginastera International Composers Competition, the jury did not award a prize (although it did give an honorable mention). With this decision, the judges established a high musical standard that paid tribute to the late composer.

- 382 Helguera, Luis Ignacio. "Ginastera a diez años de su muerte." *Vuelta* 17(202) (1993): 67–69. ISSN: 0185-1586. AP63.V8. In Spanish.

A notable memorial that views Ginastera as an Argentine counterpart to Carlos Chávez. Both figures took strong public steps to raise the level of Latin American cultural awareness at home and abroad. Helguera provides insightful quoted statements from the Chávez–Ginastera correspondence (item 409) and other important sources. His article reveals a solid knowledge of the composer, whom he commemorated ten years after his death.

- 383 *Latin American Music Review* 6(1) (1985), 80–107. ISSN: 0163-0350. ML199.R48. In English.

This issue of the *LAMR* includes a special section devoted to the late composer. Edited by Malena Kuss, it contains significant contributions by Gilbert Chase (item 186), Carleton Sprague Smith (item 246), Robert Stevenson (item 249), and W. Stuart Pope (item 238).

- 384 Poulin, Jean-Claude. "Alberto Ginastera: rigueur et intégrité." *Journal de Genève, Samedi Littéraire*, 2 July 1983, iv. In French.

This obituary in the city's premier French-language paper was accompanied by a complete inventory of the composer's numbered works, along with a list of his music performed by the Orchestre de la Suisse Romande and Collegium Academicum of Geneva.

- 385 ——. "Homenaje a Alberto Ginastera: rigor e integridad, 1916–83." *Revista Musical Chilena* 37(159) (1983): 111–12. ISSN: 0716-2790. ML5.R283. In Spanish.

Spanish translation of item 384, without the catalog of works or list of Swiss performances.

- 386 "Se inaugura la plazoleta Ginastera." *La Nación*, 3 November 1993. ISSN: 0325-0946. In Spanish.

Announces the inauguration of the Plazoleta "Alberto Ginastera" outside the Teatro Colón. A photograph of the memorial appears in *La Nación* the following day.

- 387 Scalisi, Cecilia. "Ginastera: vigor y expresividad." *La Nación*, 25 June 2008, sec. 7, p. 5. ISSN: 0325-0946. In Spanish.

This article marks the twenty-fifth anniversary of Ginastera's death. It includes a valuable interview with the composer's daughter, who alludes to her father's ambivalence toward his nation of birth during his final years in Switzerland.

- 388 Suárez Urtubey, Pola. "Alberto Ginastera, creador y maestro." *La Nación*, 15 June 2003, sec. 6, pp. 1, 3. ISSN: 0325-0946. In Spanish.

To honor the twentieth anniversary of the composer's death, Ginastera's Argentine biographer authored an extended commemorative essay that appeared in the Sunday edition of the leading Argentine newspaper. This tribute provides important details about the music school at the Universidad Católica that Ginastera founded and that Suárez Urtubey attended. It offers perceptive commentary about the Di Tella Institute and the conflicts between Ginastera and Juan Carlos Paz over the leadership of the new music movement in Argentina. Suárez Urtubey additionally shares her thoughts about the composer's nostalgia for Argentina during his final years in Switzerland.

REFERENCES TO GINASTERA IN GENERAL MUSIC SOURCES

- 389 Antokoletz, Elliott. *Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice Hall, 1992. xiv, 546 pp. ISBN: 0139341269. ML197.A63 1992. In English.

An influential study that devotes considerable attention to Ginastera within the context of twentieth-century music. Surveys the composer's stylistic development and his role within the contemporary music movement in Argentina. Provides a stimulating analysis of the interaction between polytonal layers in the composer's early *Malambo* (1940). Offers a meaningful discussion of Ginastera's first opera, *Don Rodrigo*, to which the author ascribes the influence of Berg's *Wozzeck* and *Lulu*. Antokoletz demonstrates the way that the composer interrelates 0-1-6-7 tetrachords associated with his main opera characters for musico-dramatic purposes. The resulting stage work embodies nineteenth-century principles and contemporary dodecaphonic influences. A list of essential Ginastera readings in Spanish and English supplements the coverage of the composer's work.

- 390 Béhague, Gerard. *Music in Latin America: An Introduction*. Englewood Cliffs, NJ: Prentice-Hall, 1979. 369 pp. ISBN: 0136089194. ML199.B44. In English.

This authoritative study of Latin American concert music emphasizes Ginastera as one of the leading creative figures of Latin America. Béhague's treatment of the composer follows the scholarly tradition

established by his teacher, Gilbert Chase. In the section entitled "The Rise of Nationalism," Béhague examines the relationship between Ginastera's music and the practice of representing the Argentine gaucho in the arts. He emphasizes the composer's nationally oriented works such as *Estancia*, *Obertura para el "Fausto criollo,"* *Variaciones concertantes*, and *Pampeanas nos. 1–3*. In the final part of the book, entitled "Counter-Currents in the Twentieth Century," Béhague focuses on Ginastera's "neo-expressionist" works through the *Turbae* (1974). His study quotes many of the composer's public statements about his own music and includes numerous score excerpts. Bibliographic essays at the end of each chapter provide useful commentary on early sources related to Ginastera and Argentine music.

- 391 King, John. *El Di Tella y el desarrollo cultural argentino en la década del sesenta*. 2nd edn. Buenos Aires: Asunto Impreso Ediciones, 2007. 478 pp. ISBN: 9505330154. N910.B78. In Spanish.

In a book on the Di Tella Institute, King provides important coverage of the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) that Ginastera founded and directed. Although somewhat lacking in depth, this study provides a basic summary of the financial operations, curriculum, electronic music studio, interdisciplinary collaborations, and music festivals at the Instituto di Tella. In an appendix, Ginastera responds to King's questions about his years at CLAEM and the Latin American orientation of the center.

- 392 Smallman, Basil. *The Piano Quartet and Quintet: Style, Structure, and Scoring*. Oxford: Clarendon Press; New York: Oxford University Press, 1994. ix, 196 pp. ISBN: 0198163746. ML1165.S59 1994. In English.

Smallman places Ginastera's *Quintetto* (1963) within the context of other contemporary piano quintets. The author comments on the composer's exceptional use of sound effects in the "Scherzo fantastico" movement, which he illustrates with a score excerpt.

- 393 Suárez Urtubey, Pola. "La creación musical en la generación del '45." In *Historia general del arte en la Argentina*, vol. 9. Buenos Aires: Academia Nacional de Bellas Artes, 2003, pp. 105–248. ISBN: 9506120005. N6630.H57 1982. In Spanish.

This beautifully illustrated history of the arts in Argentina includes coverage of Ginastera within an extended chapter on national composers born from 1910–25. This chapter provides a useful panorama of Argentine musical life around the mid-twentieth century. It contains wonderful photographs of the composer as well as a catalog of his works, compiled in collaboration with Ana Maria Mòndolo.

- 394 Suchoff, Benjamin. *Bartók: Concerto for Orchestra—Understanding Bartók's World*. New York: Schirmer, 1995. xi, 266 pp. ISBN: 002872495X. ML410.B26 S83 1995. In English.

Suchoff attempts to analyze Ginastera as a composer who came under Bartók's influence. Although the effort is intriguing, his discussion is logically flawed, most notably by the lack of attention to contextual coordinates outside of Bartók's music. Suchoff mistakenly attributes Ginastera's use of the pitch collection, a-c-d-e-g, to a "symmetrical (Hungarian!) form of the pentatonic scale" [emphasis his]. He fails to acknowledge that this scale system had a wide circulation throughout Argentina and that Ginastera utilized these pitch materials before he came into contact with Bartók's music. Similar issues weaken Suchoff's treatment of the subject, which paradoxically fails to reference the points of comparison that would argue his case most convincingly.

- 395 Valenti Ferro, Enzo. *100 años de música en Buenos Aires*. Buenos Aires: Ediciones de Arte Gaglianone, 1992. 556 pp. ISBN: 9507200118. ML231.8.B8 V23 1992. In Spanish.

The prominent music critic and founder of *Buenos Aires Musical* includes Ginastera in his year-by-year account of musical life in the Argentine capital city. This source provides accurate details about premieres of the composer's works and reactions to them in the Argentine press. It offers a good summary of Ginastera's leadership activities as Founding Director of the Facultad de Artes y Ciencias Musicales at the Universidad Católica Argentina and the Centro Latinoamericano de Altos Estudios Musicales (CLAEM). It presents details (as well as the author's critical commentary) about the first Argentine performances of the composer's operas. Valenti-Ferro praised Ginastera's handling of instrumental resources, but objected to his modernist treatment of the voice, which he viewed as incompatible with opera.

- 396 ——. *Historia de la ópera argentina*. Buenos Aires: Ediciones de Arte Gaglianone, 1997. 314 pp. ISBN: 9507200509. ML1717.A7 V35 1997. In Spanish.

More of a bibliographic lexicon than a history of opera in Argentina, this book includes coverage of Ginastera's three works for the lyric stage. Provides detailed plot summaries and information about librettists, commissions, and premieres.

DISCOGRAPHIES

- 397 Foreman, Lewis. "Ginastera: A Discography." *Tempo*, n. s., 118 (1976): 17–22. ISSN: 0040-2982. ML5.T317. In English.

Aims to provide a comprehensive list of all Ginastera recordings until 1976. Includes references to stereo, mono, 78-rpm, 45-rpm, and tape formats. Arranges the discography alphabetically by the names of works in English (but cross-referenced with popular Spanish titles). This wide-ranging list includes ninety-six entries, but fails to cite a number of historical recordings listed in Mariz (item 399).

- 398 Fricke, Stefan, and Friedrich Spangemacher. "Auswahldiskografie." In item 308, pp. i–iv. In German.

A selected discography embedded within a Ginastera entry in a German biographical dictionary. This reference is periodically updated; most U.S. libraries have the 2001 revision. Fricke and Spangemacher's discography lists forty-seven recordings collected through 2000. The authors provide the titles and dates of the works, performers, record label numbers, years, and recording media. They use a chronological arrangement, which facilitates updating. Yet this system proves cumbersome for the reader searching for information on multiple recordings of the same piece. Another issue is that the authors do not distinguish between newly-released CDs and re-mastered LPs. They only list each item once as a CD, which makes it difficult to identify historical recordings. An additional concern is that the authors do not delineate their selection criteria clearly. Some valuable items are missing (such as the historic *Homage to Alberto Ginastera* recorded live at the Kennedy Center, OAS-015). Curiously, no recordings at all from 1981–88 appear in their list. Nevertheless, this catalog, despite its flaws, references a significant corpus of the composer's recorded music and represents one of the few serious efforts to maintain a current Ginastera discography.

- 399 Mariz, Vasco. "Discografía." In item 162, p. 36. In Spanish.

This is the first published discography of Ginastera's music. It consists of a one-page list of historical recordings available in 1955. This inventory includes mainly Argentine performances, with a few records made in England and the United States. It provides the names of performing musicians and record label numbers.

- 400 *Music from Latin America Available at Indiana University: Scores, Tapes, and Records*, compiled by Juan Orrego-Salas. Bloomington, IN: Latin American Music Center, 1971. vi, 412 pp. ML113.I5 L4 1971. In English.

This volume is not a discography, but it includes listings of forty-eight archival tapes of Ginastera's music at Indiana University. These materials primarily consist of non-commercial live performances (some of which were premieres) and copies of out-of-print

recordings. Listings for each tape show the title of the work, the date, the performers, and the university call number.

- 401 "Recordings." In item 319. In English.

Roberto Barry's catalog from the mid-1960s contains the same list of recordings as Suárez Urtubey's discography from the same period (item 405). Barry lists the titles of the pieces in English. He specifies the performers and record companies, but does not provide label numbers.

- 402 "Recordings." In item 321, pp. 29–31. In English.

The Boosey & Hawkes 1986 discography provides a similar list of recordings to Spangemacher's catalog of two years earlier (item 404). The B&H endeavor removed many old Argentine LPs, which were unavailable to U.S. listeners. Nonetheless, it retained international recordings of historical significance, indicating out-of-print items with asterisks (*). This catalog is organized in a visually appealing format. It is arranged alphabetically with titles in the original language or in generic English equivalents. Names of performers and record label numbers are included.

- 403 *Scores and Recordings at the Indiana University Latin American Music Center*. Compiled by Ricardo Lorenz with Luis R. Hernández and Gerardo Diríé. Bloomington, IN: Indiana University Press, 1995. xxxii, 478 pp. ISBN: 0253332737. ML136.L5 1557 1995. In English.

During the 1990s, Ricardo Lorenz (assisted by Luis Hernández and Gerardo Diríé) updated the original inventory of Latin American music at Indiana University (item 400). This new edition registers 101 archival recordings of Ginastera's works. It specifies titles, dates, performers, and call numbers, but fails to indicate the recording media. Thus, it is impossible for the reader to determine which of the newly-acquired audio materials are preserved on CD (as opposed to previous tapes). The thumbnail sketch of Ginastera that precedes the list of his recordings contains a surprising number of errors considering the overall high level of the publication.

- 404 Spangemacher, Friedrich. "Diskographie." In item 165, pp. 116–19. In German.

In his 1984 commemorative volume on Ginastera, Spangemacher uses Foreman's discography (item 397) as his point of reference. He updates this catalog with new releases and removes some of the old 78- and 45-rpm records, unless they are of special historical significance. Since Ginastera composed prolifically in the eight intervening years since Foreman's discography appeared, a significant number of late compositions have been added to the list. This discography is arranged

alphabetically by the composer's original titles or by generic designations in German. It includes the names of performers and record label numbers.

- 405 Suárez Urtubey, Pola. "Discografía." In item 167, pp. 160–61. In Spanish.

In her 1967 monograph, Suárez Urtubey provides an accurate list of early Ginastera recordings. She not only includes Argentine performances, but also references symphonic works performed by international orchestras. This discography organizes Ginastera's works alphabetically by title; typically it lists one or two recordings for each piece. It provides convenient multiple references to the same LP if more than one piece has been recorded. Includes performers and record label numbers.

- 406 Suárez Urtubey, Pola, and Ana María Mónico. "Catálogo Clasificado de obras." In item 169, pp. 29–38. In Spanish.

The authors embed references to sound recordings within a 2003 catalog of the composer's works. They make valuable mention of rare Argentine cassettes and CDs that are virtually unknown in Europe and the United States. On the other hand, they do not refer to some of Ginastera's most widely circulated works such as his *Variaciones concertantes*, for which they fail to cite a single recording. Without understanding the selection process the authors had in mind, it is difficult to evaluate their work. Nevertheless, their references do offer a valuable supplement to existing discographies by providing fresh resources on Ginastera recordings in Argentina. Their citations are well documented with information on performers, record label numbers, dates, places, and recording media.

- 407 Wright, Simon. "Ginastera on Disc." *Musical Times* June (1993), 342–43. ISSN: 0027-4666. ML5.M85. In English.

In a review essay published ten years after the composer's death, Wright comments on a dozen performances of Ginastera's works on compact disc. Although these are not the only available CD recordings, as the wording of the article suggests, they exemplify outstanding performances of the period. Wright offers an astute critical commentary on the quality of the CDs. He adds a core listening list (entitled "Ginastera Discography") that includes information on performers, label numbers, and distributors.

MISCELLANEOUS

- 408 *12 Hommages à Paul Sacher pour violoncelle*. Vienna: Universal Edition, 1976–79. ML96.

A facsimile edition that includes the autograph manuscript of the *Puneña* no. 2. The collection in which this work appears consists of twelve contemporary cello compositions created for Paul Sacher on his seventieth birthday. All of these pieces incorporate a musical theme based on the letters: eS-A-C-H-E-Re.

- 409 Chávez, Carlos. *Epistolario selecto de Carlos Chávez*. Edited by Gloria Carmona. Mexico City: Fondo de Cultura Económica, 1989. 1109 pp. ISBN: 9681632532. ML410.C46 A4 1989. In Spanish.

This edited volume includes selected two-way correspondence between Chávez and Ginastera. There are eighteen letters included in the collection, covering the years 1947–78. Ginastera had a significant relationship with his older Mexican colleague that is reflected in the size and scope of the correspondence. Even though some of the composer's letters survive at the Paul Sacher Stiftung, not all of Chávez's responses have been preserved there. This volume also indexes references to Ginastera in the Chávez correspondence with Aaron Copland, Lincoln Kirstein, Eduardo Mata, and other notable figures.

Archives and Internet Sources

This chapter describes the most significant archival holdings and internet sources for Ginastera research. Although it is not possible (nor in all cases permissible) to replicate the full inventory of each archival collection, a summary of the major holdings, location of the archive, and contact information is provided in each case. Reference to internet sources in this chapter will be limited to major websites with a scholarly orientation that provide accurate information and have maintained a stable internet address.

ARCHIVES

Europe

- 410 Paul Sacher Stiftung. Auf Burg, Münsterplatz 4. CH-4051 Basel, Switzerland. Phone: + 41 (0)61-269 66 44. Fax: + 41 (0)61-261 91 83. Website: www.paul-sacher-stiftung.ch. Email: office-pss@unibas.ch.

The Paul Sacher Stiftung (Paul Sacher Foundation) is an international research center with a focus on twentieth- and twenty-first century music. The Foundation owns the most important collection of original Ginastera manuscripts worldwide. This archive houses the scores, correspondence, personal library, and related papers that Ginastera brought with him when he established permanent residence in Switzerland. The Sacher Foundation supports on-site research through a program of one-time fellowships awarded to musicologists with suitable projects based on materials in the collection.

Music

The Sacher Foundation houses most of Ginastera's music manuscripts, including many drafts and sketches. According to the published inventory of the collection (item 322), the Foundation owns manuscript materials for all numbered works except the *Danzas argentinas* and *Pampeana no. 2*. It does not hold autographs of the Second String Quartet, First Piano Concerto, *Cantata Bomarzo*, or Third String Quartet, although it does own some sketches and drafts of these works. The Sacher Foundation possesses an ample collection of Ginastera's unnumbered (withdrawn) compositions. It is presumed that the composer destroyed the originals that are known to have existed but are missing from the Sacher collection. These lost works include two symphonies, two pieces of incidental music, and numerous short pieces. Further details about specific compositions can be found in Chapter 3 and in the Sacher Foundation inventory.

Letters

The Ginastera collection comprises twenty-two boxes of letters that communicate with approximately 1500 individuals or organizations. Most span the years 1971–83, when the composer resided in Switzerland. Highlights include correspondence with Carlos Barbosa-Lima, Roberto Barry, Jack Bornoff, Tito Capobianco, Carlos Chávez, Phyllis Curtin, Mario di Bonaventura, Guillermo Espinosa, Gerardo Gandini, Jacques Guyonnet, Alcides Lanza, Irving Lowens, Marilyn Mason, Yehudi Menuhin, Olivier Messiaen, Manuel Mujica Láinez, Barbara Nissman, Marlos Nobre, Juan Orrego-Salas, Robert Page, W. Stuart Pope, Brian Priestman, Mstislav Rostropovich, Julius Rudel, Paul Sacher, Alexander Schneider, William Shand, Hobart Spalding, Harold Spivacke, Antonio Tauriello, and Aurelio de la Vega. The collection also includes family correspondence and condolence letters.

Other Materials

The Sacher Foundation houses the composer's personal library, which features his voluminous collection of books and music. It contains over 1100 published scores that emphasize twentieth-century composers, including the works of Ginastera's students. The composer owned a significant number of works by Bartók, Berg, Berio, Dallapiccola, Davies, Hindemith, Ligeti, Lutoslawski, Messiaen, Pendergast, Schoenberg, Stockhausen, Stravinsky, Webern, Xenakis, and Zimmermann. Additional items of interest include Ginastera's manuscript writings, concert programs, newspaper clippings, records, tapes, photographs, and memorabilia.

Latin America

- 411 Universidad Torcuato Di Tella, Archivo del Centro Latinoamericano de Altos Estudios Musicales. Miñones 2177, Buenos Aires. Phone: +54-11 5169 7000. Fax: +54-11 5169 7000. Email: archivos@utdt.edu.¹

Most documentation associated with Ginastera's years in Argentina is presumed lost, beyond the papers that the composer took with him in 1971 when he left the country for Switzerland. The one notable exception is the archival collection at the Universidad Torcuato Di Tella, which preserves detailed records of the composer's activities as Director of the Centro Latinoamericano de Altos Estudios Musicales (CLAEM). These archives provide an in-depth account of the years 1962–71, which corresponded to one of the composer's most fertile creative periods.

CLAEM Records

The Universidad Torcuato di Tella preserves a comprehensive archive of documents that chronicle the institutional history and administrative operation of the Center. These records include reports, memoranda, résumés of fellowship recipients, press releases, communications with the Rockefeller Foundation, concert programs, and photographs.

Letters

The CLAEM archives preserve approximately 1200 letters in Spanish, English, French, and Italian. This voluminous correspondence features communications with distinguished international composers and scholars who taught at the Center. Other letters involve Ginastera's fund-raising activities and promotional initiatives. Important musicians who figure in the correspondence include: Lauro Ayestarán, Earle Brown, Gilbert Chase, Carlos Chávez, Aaron Copland, Luigi Dallapiccola, Mario Davidovsky, Morton Feldman, Camargo Guarnieri, Francisco Kröpfl, Bruno Maderna, Gian Francesco Malipiero, Olivier Messiaen, Luigi Nono, Juan Orrego-Salas, Eric Salzman, Domingo Santa Cruz, Roger Sessions, Robert Stevenson, Karlheinz Stockhausen, Vladimir Ussachevsky, Aurelio de la Vega, and Iannis Xenakis. For further documentation and reproduction of selected letters, see item 230.

The United States

- 412 Boston Symphony Orchestra Archives. Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. Phone: 001 (617) 638-9434.

Fax: 001 617-638-9433. Webpage: www.bso.org/bso/mods/toc_01_gen_images.jsp?jsessionid=GK2GSXVH3WNWGCTFQMGCFEQ?id=beat11900012. Email: bcarr@bso.org. Archivist: Bridget Carr.

This collection documents the summer of 1946 that Ginastera spent at the Berkshire Music Center in Tanglewood. It records the composer's activities and those of his Latin American colleagues—a group that included Roque Cordero, Julián Orbón, Juan Orrego-Salas, Claudio Spies, and Hector Tosar. Highlights of the collection include the applications of the students, programs and reviews of the musical events, the executive report on the summer season, and a photograph of the “1946 Group of Latin Americanists.”

- 413 Dartmouth College, Rauner Special Collections Library. 6065 Webster Hall, Hanover, NH 03755. Phone: 001 (603) 646-0538. Fax: 001 (603) 646-0447. Website: www.dartmouth.edu/~library/rauner. Email: Rauner.Reference@dartmouth.edu. Archivist: Jay Satterfield.

This specialized collection holds materials related to the composer's artistic residency at the 1968 Hopkins Center “Congregation of the Arts” Summer Festival at Dartmouth College.

Music

The Rauner Special Collections Library houses copies of two original manuscripts: the *Cantata para América mágica* and the *Sinfonía Don Rodrigo*. Both works received performances at the Hopkins Center “Congregation of the Arts” Summer Festival. Ironically, the library does not own the score of the First Cello Concerto, which received its world premiere at the Hopkins Center during the 1968 summer season.

Other Materials

The collection houses three reel-to-reel tapes. One is a live performance of Ginastera's music, and the other two are recordings of his guest lectures. Other important archival documents include newspaper and magazine clippings that relate to the composer's artistic residency.

- 414 Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music. 1901 Vine Street, Philadelphia, PA 19103-1116. Phone: 001 (215) 686-5313. Fax: 001 (215) 686-5314. Webpage: www.libwww.freelibrary.org/collections/collectionDetail.cfm?id=14. Email: lfleisher@freelibrary.org. Curator: Kile Smith.

Music

The Fleisher Collection owns one of the sole surviving copies of the *Concierto argentino* (1935), which Ginastera withdrew from his

repertoire. This score is a hand-copy of the composer's original manuscript that was transcribed as part of the Works Progress Administration (WPA) social relief program during the Franklin D. Roosevelt presidency. The original manuscript was returned to the composer in 1942.

- 415 Harvard University, Houghton Library. Harvard Yard, Harvard University, Cambridge, MA 02138. Phone: 001 (617) 495-2440. Fax: 001 (617) 495-1376. Website: www.hcl.harvard.edu/libraries/houghton. Email: Houghton_Modern@harvard.edu. Archivist: Leslie Morris.

Music

An original draft of the "Presto magico" from the Second String Quartet (1958 version) is housed at the Hans Moldenhauer Archives in Houghton Library. The manuscript is a short score, with annotations and corrections in the composer's hand.

Letters

Houghton Library has some minor Ginastera correspondence with George Balanchine (1967), Hans Moldenhauer (1959-62), and Victoria Ocampo (1967).

- 416 Library of Congress, Music Division. James Madison Memorial Building, 101 Independence Avenue, S.E., Washington, DC 20540. Phone: 001 (202) 707-5507. Fax: 001 (202) 707-0621. Website and email contact information: www.loc.gov/rr/perform.

The Library of Congress has the most sizable Ginastera collection in the United States. Its holdings include three autographs of the composer's music. The Library also houses Ginastera's correspondence with Aaron Copland, Charles Seeger, and Harold Spivacke, among other musical figures. Most of these documents date from 1941-71, the principal period of the composer's creative activity. Ginastera's letters at the LC generally precede (and therefore do not replicate) the correspondence held at the Paul Sacher Stiftung.

Music

The LC owns autographs of the String Quartet no. 2 (1958 version), *Cantata Bomarzo*, and Piano Concerto no. 1. Historically, these pieces have close ties to the Library. The Elizabeth Sprague Coolidge Foundation commissioned the first two works, and the Serge Koussevitzky Music Foundation in the Library of Congress supported the third. The LC additionally owns a copy of the Piano Quintet, in which the words "revised version" are inscribed in red ink on the manuscript.

Letters

Ginastera correspondence can be found in the following LC collections: Leonard Bernstein, Aaron Copland, Aurelio de la Vega, Jacobo Ficher, Irving Fine, Albert Goldberg, Serge and Olga Koussevitzky, Modern Music, Alexander Schneider, Charles Seeger, Nicolas Slonimsky, and Harold Spivacke. The Copland letters offer a fascinating glimpse into Ginastera's relationship with his North American teacher, mentor, and friend. The Seeger collection reveals the composer's interest in U.S. music education as a model for Argentina. The correspondence with Spivacke demonstrates the pivotal role that the LC librarian played in shaping Ginastera's creative career.

- 417 New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498. Phone: 001 (212) 870-1650. Fax: 001 (212) 870-1794. Email: musicdiv@nypl.org.

Letters

Ginastera's letters appear in the Gilbert Chase papers and Lincoln Kirstein papers. The more important of the two collections is the Chase papers. In addition to correspondence, this collection houses the author's published articles and subject files on Ginastera. The Kirstein papers span the period 1943-45, which corresponds to the completion of *Estancia* and the dissolution of the Ballet Caravan.

Other Materials

The New York Library for the Performing Arts has a large audio-visual collection of Ginastera's choreographic works (both original ballets and arrangements) that are preserved on tape, video, and DVD. Newspaper clippings and photographs of the composer's operas are also housed there.

- 418 Yale University, Irving S. Gilmore Music Library, 120 High Street, PO Box 208240 New Haven, CT 06520-8240. Phone: 001 (203) 432-0492. Fax: 001 (203) 432-7339. Webpage: www.library.yalc.edu/musiclib/about_library.htm. Email: remi.castonguay@yale.edu.

The Gilmore Music Library has a small but significant Ginastera collection that contains a recorded interview with the composer for the Yale Oral History American Music Project. Elsewhere in the Library, the composer's correspondence can be found among the Leonard Burkat Papers (1965-68), Virgil Thomson Papers (1946-66), and Yale School of Music Papers (1947).

INTERNET SOURCES

General Research on Argentine Music

- 419 Asociación Argentina de Musicología. www.aamusicologia.org.ar/institucional.html. Accessed 16 July 2009. In Spanish.

The website of the main Argentine musicological organization has many specialized tools to aid the researcher. This group publishes a journal, *Música e investigación*, which is indexed online, as are other AAM publications and conference papers. This organization has a moderated online discussion group. It provides links to websites of musicological significance and posts an online bibliography of books, doctoral dissertations, master's theses, CDs, and DVDs created by its members.

- 420 Facultad de Artes y Ciencias Musicales, Pontifica Universidad Católica Argentina. "Instituto de Investigación Musicológica." www.uea.edu.ar/uea/index.php/home/index/es/universidad/facultades/buenos-aires/artes-es-musicales. In Spanish.

The Facultad de Artes y Ciencias Musicales, founded by Ginastera at the Universidad Católica Argentina (UCA), has a large and well-organized website that is useful for researchers. Especially valuable are the webpages of the Instituto de Investigación Musicológica "Carlos Vega" (IIMCV). These pages can be accessed from the music faculty homepage by following the link, "Institutos y Centros." The IIMCV lists institutional publications and research projects, a significant number of which relate to Ginastera. The main journal of the association, the *Revista del Instituto de Investigación Musicológica "Carlos Vega,"* is indexed online, and a few full-text articles are posted on the web. The researcher may also want to consult the UCA library catalog, which has extensive holdings of Ginastera books, scores, and recordings. This catalog can be accessed through the link, "Biblioteca" on the main university webpage: www.uea.edu.ar/index.php/home/index/es.

- 421 Gourmet Musical. www.gourmetmusical.wordpress.com. Accessed 16 July 2009. In Spanish.

An organization dedicated to Argentine and Latin American music research. Among its ambitious goals, Gourmet Musical aims to create a searchable online database of Argentine bibliographic materials. This organization also plans to digitize selected archival documents for consultation on the web. In addition to these initiatives, Gourmet Musical is known for its monographs on Argentine

music, but does not use its website to promote or disseminate these publications.

- 422 Instituto Nacional de Musicología "Carlos Vega." www.inmuvega.gov.ar/index2.html. Accessed 17 July 2009. In Spanish.

The Instituto Nacional de Musicología does not have a significant Ginastera collection, but its general holdings may be of interest to researchers. This scholarly institute should not be confused with the Instituto de Investigación Musicológica "Carlos Vega" (see item 420), which is a separate entity.

- 423 Latinoamérica Música. www.latinoamerica-musica.net. Accessed 17 July 2009. In Spanish, Portuguese, English, and German.

An online journal that specializes in twentieth- and twenty-first-century Latin American classical music. The majority of the articles are re-publications of previously edited texts. This site includes a database that allows readers to do a full-text search of all articles in the journal. Ginastera's name appears more as a teacher of contemporary musicians than as a subject in his own right.

Specialized Ginastera Sources

- 424 Boosey & Hawkes. "Alberto Ginastera, 1916–83." www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2699. Accessed 16 July 2009. In English.

A Ginastera homepage appears on the Boosey & Hawkes website. It includes a biographical sketch and a complete list of the composer's official works (including details about instrumentation, published scores, and rental music). The introduction to the printed edition of the B&H catalog (item 209) can also be viewed online (under the tab marked "in focus"). Elsewhere on the B&H website, the publisher furnishes details about upcoming Ginastera performances and provides a database to search for past concerts of the composer's music dating back to 1988. One important feature is a link to a digitized photo gallery that includes forty images of Ginastera and his works that are drawn from a wide spectrum of the composer's creative career.

- 425 Brignone, Jerry. *Bomarzo 2007*. www.ar.geocities.com/bomarzo2007. Accessed 17 July 2009. In Spanish, Italian, and English.

The Argentine filmmaker, Jerry Brignone, produced an experimental motion picture set in Bomarzo, Italy, which re-enacted the story of Ginastera's opera using the original CBS recording as a soundtrack. On this website, Brignone describes his unique artistic conception of

the work. He traces the history of the Bomarzo story, reproduces the libretto of Ginastera's opera (in Spanish), and gives a detailed plot summary. Brignone cites Suárez Urtubey's liner notes to the original CBS recording, as well as posting the lecture "Semblanza y resplandor de Manuel Mujica Láinez" that Norberto L. Griffa gave at the inaugural ceremony in Bomarzo, Italy.

- 426 Colegio de Compositores Latinoamericanos de Música de Arte. www.colegiocompositores-la.org. Accessed 17 July 2009. In Spanish and English.

This is the website of an international organization devoted to the dissemination of Latin American concert music. Its select membership consists of a maximum of three high-profile composers, scholars, or performers from each Latin American country that are elected by a unanimous vote of the group's members. This website includes online articles about central aspects of contemporary Latin American music, two of which are of special relevance to Ginastera researchers. The first is published in both English and Spanish under the titles "Latin American Electroacoustic Music Collection" and "Archivo de música electroacústica de compositores latinoamericanos." Authored by Ricardo Dal Farra, it documents the history of electro-acoustic music in Latin America. Dal Farra's study devotes significant attention to the electronic music studio at CLAEM and the activities of Ginastera's students who received their training there. The second article, "CLAEM (Centro Latinoamericano de Altos Estudios Musicales)," is authored by Alcides Lanza—one of Ginastera's foremost students who studied at the Center. In this article, Lanza recalls his days at CLAEM and provides invaluable firsthand testimony about his classes with Ginastera, Gandini, Loriod, Copland, Messiaen, Malipiero, Maderna, and Dallapiccola.

- 427 Dabul, Elena, and Pola Suárez Urtubey. "Alberto Ginastera." Fundación Ostinato. www.ostinato.tripod.com/ginast.html. Accessed 16 July 2009. In English.

Broad and accurate coverage of Ginastera is embedded within the website of the Fundación Ostinato, a non-profit organization dedicated to the dissemination of Argentine music. Ginastera is the first of four composers represented on the website. His composer pages include a biography (Elena Dabul), chronology of his authorized works (Pola Suárez Urtubey), and a selected annotated bibliography. Links to the composer's publishers and information about the group's recordings are additional features.

- 428 Dal Farra, Ricardo. "Latin American Electroacoustic Music Collection." La Fondation Daniel Langlois. www.fondation-langlois.org/

html/e/page.php?NumPage=556. Accessed 17 July 2009. In English and Spanish.

Contains an illustrated version of the author's previously-cited article on Latin American electro-acoustic music (item 426), enhanced by historic photographs of the original electronic equipment at the Di Tella Institute. The website on which this article appears is devoted to the documentation and preservation of Latin American electro-acoustic music, to which Ginastera's students contributed.

- 429 Internet Movie Database. "Alberto Ginastera." www.imdb.com/name/nm0319914. Accessed 16 July 2009. In English.

The Ginastera page provides important details on the composer's motion picture music, including links to specific films, directors, screenwriters, studios, and actors.

- 430 Latin American Music Center, Indiana University. www.music.indiana.edu/som/lamc. Accessed 17 July 2009. In English.

The LAMC has a long-standing reputation for excellence in Latin American musical performance, creativity, and scholarship. It possesses a comprehensive website that serves as a gateway to Latin American musical research. This site has a well-organized network of references to exceptional internet sources. The reader will also benefit from following the link to the online catalog of Indiana University, which has an abundant collection of Ginastera scores and recordings. Although the LAMC currently publishes a print edition of its holdings (item 403), the online catalog is more complete and up-to-date.

- 431 Paul Sacher Foundation. www.paul-sacher-stiftung.ch/e/default.htm. Accessed 17 July 2009. In English and German.

This website introduces readers to the Paul Sacher Stiftung (item 410) and provides a basic idea of the Ginastera collection. From the link marked, "library," scholars can access an online catalog that references secondary sources, scores, and recordings in the general (non-archival) Paul Sacher Stiftung Library. This website also provides information on scholarships, rules of the foundation, hours of operation, and practical considerations that scholars planning to visit the archives will want to consult carefully.

- 432 Plate, Leonor. *Óperas-Colón de Buenos Aires*. www.operas-colon.com.ar/index1.htm. Accessed 17 July 2009. In Spanish and English.

Designed with the opera-goer in mind, this website offers a Spanish-language database that allows readers to search for information on lyric stage works produced at the Teatro Colón. It provides details on

composers, librettists, stage directors, conductors, and singers, among other topics. It includes coverage of all three Ginastera operas, which received performances at the theater. Readers who search under "año" will find listings of historical events that coincided with individual opera seasons (ending in 2008, when the Teatro Colón closed for repairs). This website also features a bibliography of Argentine opera sources, links to external websites, and a photo gallery with resplendent illustrations of the theater.

Notes

1 Alberto Ginastera: Introduction to his Life and Work

- 1 I would like to acknowledge the significant debt that this chapter owes to previous Ginastera scholarship. Gilbert Chase, Malena Kuss, and Pola Suárez Urtubey have authored major articles on the composer in standard music reference works. Chase contributed his composer entry to *The New Grove Dictionary of Music and Musicians* (1980), Suárez Urtubey to the *Diccionario de la música española e hispanoamericana* (1999), and Kuss to *Die Musik in Geschichte und Gegenwart* (rev. edn., 2002). Because it is assumed that readers will have access to these sources, they will not be cited in the notes of the present chapter, nor will I refer to my own composer entry in the revised edition of *The New Grove Dictionary of Music and Musicians* (2001). Rather, citations in this chapter will emphasize archival documents and infrequently consulted sources that lie outside the scope of the standard Ginastera literature.
- 2 Alberto Ginastera, "Salvar el arte," *La Opinión Cultural* (Buenos Aires), 8 May 1977, p. 12; Juan Orrego-Salas, interview by the author, Bloomington, Indiana, 25 July 2005; quotation by Mario di Bonaventura, "My Happy Encounter with Alberto Ginastera," Program note to the Tenth Anniversary Concert in Honor of Ginastera's Death, Fundación Alberto Ginastera, 1993, Boosey & Hawkes Archives (henceforth B&H Arch.), New York.
- 3 Alberto Ginastera, Application to the Berkshire Music Festival, 1946, Boston Symphony Orchestra Archives (henceforth BSO Arch.), Boston; Pola Suárez Urtubey, "Alberto Ginastera: creador y maestro," *La Nación* (Buenos Aires), 15 June 2003, sec. 6, p. 3; Ginastera, "Salvar el arte," p. 12; Alberto Ginastera, letter to David Wallace, cited in Wallace, "Alberto Ginastera: An Analysis of His Style and Techniques of Composition" (PhD diss., Northwestern University, 1964), p. 14.
- 4 Ginastera subsequently published the first and third of these works. The *Piezas infantiles* appeared in a collection entitled *Latin American Art Music for the Piano*, ed. Francisco Curt Lange (New York: G. Schirmer, 1942), and the *Impresiones de la puma* was published by the Editorial Cooperativa Interamericana de Compositores (Montevideo, 1942). Conflicting information regarding the awards these pieces received persists in the standard literature. Nonetheless, the composer seems to have clarified the confusion with his corrections to page proofs of Eduardo Storni's book, *Alberto Ginastera* (Madrid: Espasa-Calpe, 1983). In the margins of the proofs, Ginastera noted: "The work awarded the prize by *El Unisón* is *Piezas Infantiles*. *Impresiones de la puma* received the Comisión Nacional de Bellas Artes award in 1938." ("La obra premiada por *El Unisón* se titula *Piezas Infantiles* para piano. *Impresiones de la puma* tuvo el premio Comisión Nacional de Bellas Artes, 1938"). Alberto Ginastera, Corrected Page Proofs, Ginastera Collection, Box 17, Paul Sacher Stiftung (henceforth PSS), Basel, Switzerland, 51.
Ginastera withdrew both the *Impresiones* and the *Piezas infantiles* from his catalog, along with other early compositions. His unrelenting sense of perfectionism, which affected him throughout his career, undoubtedly shaped this decision.

although several of these youthful works remain delightful examples of the composer's early style.

- 5 Other composers who cultivated a traditional approach to national art music included Felipe Boero, Constantino Gaito, and Floro Ugarte. For detailed treatment of their aesthetic orientation and its effect on Ginastera, see Deborah Schwartz-Kates, "The *Gauchosco* Tradition as a Source of National Identity in Argentine Art Music (ca. 1890–1955)" (PhD diss., University of Texas, 1997), pp. 440–674, 859–64.
- 6 For further treatment of the Argentine context that shaped Ginastera's early works, see Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the *Gauchosco* Tradition," *Musical Quarterly* 86(2) (2002): 248–81.
- 7 Alberto Ginastera, letter to Kurt Pahlen, 19 September 1980, Ginastera Collection, Box 13, PSS; Enzo Valenti Ferro, *100 años de música en Buenos Aires* (Buenos Aires: Ediciones de Arte Gaglianone, 1992), p. 202; quotation in Alberto Ginastera, "Homage to Béla Bartók," *Tempo*, n. s., 136 (March 1981): 3–4.
- 8 Raquel Aguirre de Castro, interview by the author, Buenos Aires, Argentina, 20 August 1990.
- 9 Suárez Urtubey, "Alberto Ginastera, creador y maestro," sec. 6, pp. 3–4.
- 10 Alejandro Cremaschi and Genaro Méndez deserve thanks for their insights into the translation of this text.
- 11 The *Esencia* ballet waited until 1952 for its premiere and has received scant attention ever since.
- 12 Aaron Copland and Vivian Perlis, *Copland: 1900 through 1942* (New York: St. Martin's Press, 1984), pp. 323, 326; Aaron Copland, South American diaries, September–October 1941, Aaron Copland Collection, Box 243, Library of Congress (henceforth LC); Deborah Schwartz-Kates, "The Film Music of Alberto Ginastera: An Introduction to the Sources and Their Significance," *Latin American Music Review* 27(2) (2006): 174–77; Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt, 1999), pp. 367–72.
- 13 Alberto Ginastera, "Proyectos de estudio" (Fellowship Application), 1942, John Simon Guggenheim Memorial Foundation Archives, New York. I am grateful for the generous assistance of Senior Vice President, G. Thomas Tanselle, who granted me access to this information, and to the composer's family, who allowed it to be printed here.
- 14 Alberto Ginastera, letter to Aaron Copland, 30 November [1945], Copland Collection, LC, Box 255.
- 15 Alberto Ginastera, letterhead from the Hotel Jefferson used in correspondence with Nicolas Slonimsky, 19 February 1946, Nicolas Slonimsky Collection, Box 141, LC.
- 16 For sample documentation of Ginastera's reception in the United States, see Carleton Sprague Smith, "Ginastera's *Duo* for Flute and Oboe," *Latin American Music Review* 6(1) (1985): 88.
- 17 Correspondence between Alberto Ginastera and Vanett Lawler, Executive Secretary, Music Educators National Conference (MENC), January–February 1958, Charles and Ruth Crawford Seeger Collection, LC; Rosario Mazzeo and Thomas D. Perry, Jr., Report on the Fourth Season (July 1–August 10, 1946) of the Berkshire Music Center, BSO Archives; Alberto Ginastera, Correspondence between Alberto Ginastera and Olga Koussevitzky (including the statement read at the 100th year concert in celebration of Serge Koussevitzky's birth), 23 November 1973–15 August 1974, Ginastera Collection, Box 10, PSS.
- 18 Many reliable scholars (such as Pola Suárez Urtubey) incorrectly state that the Liga de Compositores was founded in 1948. In fact, this alliance was established

- one year earlier. In a letter to Copland, dated 8 May 1947, Ginastera describes the group as a *de facto* organization, and the group honored Copland as a special guest during his 1947 South American visit. Changes in the Ginastera-Copland relationship can be discerned in the correspondence of the period. By 1949, Ginastera had stopped calling Copland "Maestro" or "Mr. Copland," and had begun to address him as "Dear friend Copland," or "Dear Aaron." Pola Suárez Urtubey, "Ginastera. Alberto," in *Diccionario de la música española e hispano-americana* (henceforth *DMEH*), vol. 5, p. 627; Alberto Ginastera, letters to Aaron Copland, 8 May 1947–20 January 1951, Copland Collection, Box 255, LC; Aaron Copland, 1947 South American Journal, Copland Collection, Box 243, LC.
- 19 Alberto Ginastera, letters to Aaron Copland, 6 September 1949 and 11 December 1952, Copland Collection, Box 255, LC.
 - 20 Alberto Ginastera, Program notes to *Pampeana* no. 3, B&H Arch.
 - 21 Pola Suárez Urtubey, *Alberto Ginastera: Argentinos en las Artes* (Buenos Aires: Ediciones Culturales Argentinas, 1967), pp. 84–85; Valenti Ferro, *100 años*, pp. 362–63.
 - 22 A summary of the critical reception of the String Quartet no. 2 appears in Suárez Urtubey, *Alberto Ginastera*, pp. 127–30. For the composer's own discussion of the Festival, see Alberto Ginastera, "El xxxiii festival de la Sociedad Internacional de Música Contemporánea," *Boletín Interamericano de Música*, 14 (November 1959): 3–4.
 - 23 Suárez Urtubey, *Alberto Ginastera*, pp. 85, 131–37.
 - 24 Paul Hume, "Ginastera Emerges as Giant in Music Festival's Finale," *Washington Post*, 1 May 1961, A-21; Irving Lowens, "Ginastera's Cantata Enchanting, Exciting," *Washington Evening Star*, 1 May 1961, B-16.
 - 25 Alberto Ginastera wrote:

Durante el Festival y en mi posterior viaje por Italia y Francia donde me puse en contacto con los organismos musicales y con los compositores europeos, he podido comprobar cuán poco nos conocen allí. En general y a excepción de muy pocos nombres los músicos de Latinoamérica son completamente desconocidos allí.

(Letter to Carlos Chávez, 8 September 1959,
Ginastera Collection, Box 4, PSS)

Also cited in Carlos Chávez, *Epistolario selecto de Carlos Chávez*, ed. Gloria Carmona (Mexico City: Fondo de Cultura Económica, 1989), pp. 845–46.

- 26 Eric Salzman, "Ginastera Aids Latin-American Composers," *New York Times*, 11 March 1962, sec. X, p. 11.
- 27 Ibid.; Valenti Ferro, *100 años*, pp. 354–55; Alberto R. Cellario, "Semblanza: un innovador clásico," *Life en Español*, 9 September 1968, p. 50.
- 28 Ginastera's fascination with opera appears as a recurring theme in his 1951–54 correspondence with Copland. He frequently asks his North American colleague about *The Tender Land* and expresses an interest in composing his own opera some day. He also voices enthusiastic praise for Dallapiccola's *Il prigioniero* (which he heard at the 1951 ISCM meeting) and applauds the Teatro Colón's performance of *Il trovatore*, which he called the "work of a genius." Ginastera, correspondence with Copland, 30 June 1951–29 March 1954, Copland Collection, Box 255, LC.
- 29 Ginastera stated:

Concibo al teatro lírico contemporáneo como un teatro de acción, en el cual intervienen en cantidad apreciable elementos superrealistas o expresionistas;

en el cual los caracteres dramáticos aparecen perfectamente definidos y las pasiones chocan con violencia; en el que los sentimientos privan sobre los razonamientos y el mundo onírico sobre el real.

(Pola Suárez Urtubey, "Alberto Ginastera y su poética musical," *La Nación* (Buenos Aires), 18 January 1970, sec. 3, pp. 1, 3)

- 30 For additional insights into the composer's perspective on the work, see Alberto Ginastera, "A propósito de *Don Rodrigo*," *Buenos Aires Musical* 19(310) (1964): 1, 3. This article was later translated into German and appeared in a revised version under the title, "Bemerkungen zu *Don Rodrigo*," in Friedrich Spangemacher, ed. *Alberto Ginastera* (Bonn: Boosey & Hawkes, 1984), pp. 76–79.
- 31 Alan Rich, "For City Opera—A Wealth of Praise Deserved," *New York Herald Tribune*, 23 February 1966, p. 16.
- 32 Alberto Ginastera, letter to Hobart Spalding, 11 May 1966, Ginastera Collection, Box 17, PSS.
- 33 Alberto Ginastera, unpublished lecture, cited in Pola Suárez Urtubey, "Ginastera's *Bommarzo*," *Tempo* n.s., 84 (Spring 1968): 15.
- 34 Alberto Ginastera, letter to Hobart Spalding, 4 May 1965, Ginastera Collection, Box 17, PSS; Alberto Ginastera, correspondence with Julius Rudel, 3 December 1965, Ginastera Collection, Box 15, PSS. "Se advierte permanentemente la referencia obsesiva al sexo, la violencia y la alucinación, acentuada por la puesta en escena, la masa coral, los decorados, la coreografía y todos los demás elementos concurrentes," cited in Suárez Urtubey, "Ginastera, Alberto," *DMEH*, vol. 5, pp. 628–29. "El argumento de la pieza y su puesta en escena revelan hallarse reñidos con elementales principios morales en materia de pudor sexual," (ibid., p. 629). "Las obras de arte no deben juzgarse con un criterio rígido, sino con una medida estética. No debemos olvidar que las grandes obras giran alrededor de los grandes pecados" (ibid.).
- 35 "La defensa de la libertad inherente al hombre desde su origen, el respeto de sus derechos en su triple aspecto: material, moral y espiritual." Alberto Ginastera, written responses to interview questions posed by Eduardo Storni, 4 December 1978 and 2 February 1979, Ginastera Collection, Box 17, PSS.
- 36 In responding to a question about where he preferred to work, Ginastera replied: "Casi toda mi vida lo he hecho en Buenos Aires. Me gusta estar rodeado de mis cosas, mis libros, mis cuadros, mi gato, y por eso lo prefiero." Cellario, "Semblanza," p. 49.
- 37 Donal Henahan, "(1) 'Why Not?' (2) 'One Step Forward,'" *New York Times*, 10 March 1968, sec. SM, pp. 30–31+.
- 38 For additional details regarding the *Estudios sinfónicos*, see W. Stuart Pope, "The Composer–Publisher Relationship: Chronicle of a Friendship," *Latin American Music Review* 6(1) (1985): 100–101.
- 39 Alberto Ginastera, Cello Concerto no. 1, Promotion Files, B&H Arch.; Cellario, "Semblanza," p. 51.
- 40 For a rich description of this period in Ginastera's life, see Pope, "Composer–Publisher Relationship," pp. 99–101.
- 41 Ibid., pp. 101–2; Aurora Nátola-Ginastera, interview by the author, Geneva, Switzerland, 20 October 2004.
- 42 Irving Lowens, "Alberto Ginastera's *Beatrix Cenci*," *Tempo: Special Supplement* (14 March 1973): 5–6; Alberto Ginastera, letter to Gerald Freedman, 10 April 1974, Ginastera Collection, Box 7, PSS.
- 43 Both *Bommarzo* and *Beatrix Cenci* received Argentine premieres following the return to democracy. The first performance of *Bommarzo* at the Teatro Colón is

- discussed later in this chapter. Argentine audiences did not get to hear *Beatrix Cenci* until 1992, almost a decade following the composer's death. Pola Suárez Urtubey, *Ginastera: veinte años después* (Buenos Aires: Academia Nacional de Bellas Artes, 2003), p. 29.
- 44 "Obwohl ich meine Studien im seriellen Bereich vorangetrieben habe, war für mich die Melodie immer der erste Parameter der Musik, und ich habe niemals mich geschämt, dies zu sagen." Luc Terrapon, "Gespräch mit Alberto Ginastera," in Friedrich Spangemacher, ed. *Alberto Ginastera* (Bonn: Boosey & Hawkes, 1984), p. 13.
- 45 Paul Hume, "The Fireworks of Alberto Ginastera," *Washington Post*, 29 January 1978, F-3.
- 46 Alberto Ginastera, program notes to Cello Concerto no. 2, B&H Arch. The epigraph on the manuscript reads: "Aurora, je viens à toi avec ce chant né de la brume"—Auguste Martin.
- 47 Suárez Urtubey stated:
- La difícil prueba de adaptarse, para un hombre que amaba a Buenos Aires como pocos, a una ... ciudad suiza, era para él un desafío. Iba a la ópera y a los conciertos con tanta regularidad como en su ciudad natal; era un asiduo espectador de cine ... y frecuente comensal de los buenos restaurantes. Vivía con la elegancia, el confort y la generosidad que siempre le conocí, orgulloso con su colección de pinturas modernas, muchas de ellas compradas en el Di Tella ... pero alejado también de la Argentina y de Buenos Aires, la nostalgia, la añoranza empezaron a trabajar su espíritu.
- (Suárez Urtubey, "Alberto Ginastera: creador y maestro," sec. 6, p. 3)
- 48 "Me siento no sólo argentino, sino hispanoamericano en su totalidad." Enrique Franco, "Alberto Ginastera estrena en Madrid su segundo concierto para violín y cello," *El País* (Madrid), 29 April 1983, p. 50.
- 49 Alberto Ginastera, letter to Joan Guinjoan i Gispert, 18 July 1980, Ginastera Collection, Box 8, PSS.
- 50 Alberto Ginastera, correspondence with Arturo Molina (1973), Richard W. Wolf (1975), John Roberts (1975–77), Gérard Bolla (1976), Fernando García Cubas (1976), Thomas Frost (1977), José Luis Yuste (1977), William A. Schroeder (1977–78), Franz Walter (1978), and Martin Feinstein (1979), Ginastera Collection, Boxes 3, 6, 7, 12, 15, 16, 19, PSS.
- 51 Ginastera Publicity Files, B&H Arch.
- 52 Alberto Ginastera, letters to Anthony Phillips (6 April 1981), Sandra Powell (6 April 1981), and Eduardo Storni (26 May 1981), Ginastera Collection, Boxes 14 and 17, PSS.
- 53 Alberto Ginastera, letter to Ramón Andrada Pfeiffer, 3 March 1983, Ginastera Collection, Box 1, PSS.
- 54 Alberto Ginastera stated:

Yo experimento en esta época de mi vida una gran alegría y al mismo tiempo una profunda emoción al sentir que mi música, nacida siempre de un gran esfuerzo personal y algunas veces censurada por motivos políticos en mi propio país, es en este momento apreciada por los centros artísticos y académicos internacionales y simboliza de alguna manera el arte y la cultura de mi país.

(Letter to Enrique Quintana, 24 November 1980,
Ginastera Collection, Box 14, PSS)

2 Introduction to Ginastera's Muscal Style

- 1 "Poblado de símbolos." Pola Suárez Urtubey, *Alberto Ginastera: Argentinos en las Artes* (Buenos Aires: Ediciones Culturales Argentinas, 1967), p. 72. This source contains Ginastera's first official statement of his tripartite style periodization.
- 2 Lillian Tan, "An Interview with Alberto Ginastera," *American Music Teacher* 33 (3) (1984): 7.
- 3 Michelle Tabor first problematized the classification of Ginastera's works in her article, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review* 15(1) (1994): 1–31. Since that time, scholars have responded by posing different solutions to the periodization debate. Some, such as Schwartz-Kates, have added a fourth period to account for the unique blending of tradition and innovation that characterized the composer's final works. Others, such as Antonieta Sottile, have identified a similar shift in compositional aesthetics, but have internally divided the late output into two smaller subperiods. Malena Kuss, on the other hand, has argued that Ginastera's oeuvre encompassed a single creative period that corresponded to his entire body of works. Erick Carballo has similarly focused on establishing continuities—in this case, between Ginastera's late "atonal" music and his tonally oriented works. Finally, Guillermo Scarabino has classified the composer's output into the same two categories that Ginastera revealed in his interview with Tan (although he seemingly remained unaware of this exchange). Rather, Scarabino based his criteria on a catalog of structural techniques that he identified with the composer's musical lexicon. Carballo and Sottile have provided valuable reviews of the periodization literature in the following sources: Erick Carballo, "De la pampa al cielo: The Development of Tonality in the Compositional Language of Alberto Ginastera" (PhD diss., Indiana University, 2006), 1–11 and Antonieta Sottile, *Alberto Ginastera: le(s) style(s) d'un compositeur argentin*, with a Preface by Jean-Jacques Nattiez (Paris: L'Harmattan, 2007), pp. 15–21. For additional perspectives, see Deborah Schwartz-Kates, "Ginastera, Alberto (Evaristo)," in *The New Grove Dictionary of Music and Musicians*, 2nd edn. (henceforth NG) (London: Macmillan, 2001), vol. 9, p. 876; Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," *Musical Quarterly* 86(2) (Summer 2002): 267–68; Malena Kuss, "Ginastera, Alberto," in *Die Musik in Geschichte und Gegenwart*, rev. edn. (henceforth MGG) (Kassel: Bärenreiter, 2002), vol. 7, pp. 978–79; Malena Kuss, "Introduction," in *Alberto Ginastera: A Complete Catalogue*, rev. edn. (New York: Boosey & Hawkes, 1986), pp. 8–9; Guillermo Scarabino, *Alberto Ginastera: técnicas y estilo (1935–1950)*, Cuaderno de Estudio no. 2 (Buenos Aires: Facultad de Artes y Ciencias Musicales, Instituto de Investigación Musicológica "Carlos Vega," 1996), pp. 3–5.
- 4 Original quote: "los ritmos fuertes y obsesivos, que recuerdan a las danzas masculinas." Suárez Urtubey, *Alberto Ginastera*, p. 72.
- 5 Although scored for soprano and orchestra, the cantata *Milena*, op. 37 (1971) also dates from these years and retains a significant stylistic connection to the vocal chamber music of the period.
- 6 "En el primer modo pentáfono menor" and "En el primer modo pentáfono mayor," from the *Doce preludios americanos*.
- 7 For further elaboration of this technique and its historical relevance to Ginastera, see Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," pp. 256–70.
- 8 Christopher A. Fobes gives a detailed theoretical description of structural features of the row, including an analysis of its triachordal and hexachordal properties. See Fobes, "A Theoretical Investigation of Twelve-Tone Rows, Harmonic Aggregates,

- and Non-Twelve-Tone Materials in the Late Music of Alberto Ginastera" (PhD diss., State University of New York at Buffalo, 2006), pp. 16–17 and Fobes, "Twelve-Tone Techniques in Alberto Ginastera's Violin Concerto" (Master's thesis, Bowling Green State University, 1998), pp. 6–9.
- 9 Alberto Ginastera, letter to Malena Kuss, 5 October 1978, Ginastera Collection, Box 10, PSS.
 - 10 Ibid., 31 January 1980, Ginastera Collection, Box 10, PSS.
 - 11 The term "pandiaticonic" is used to describe the free melodic, harmonic, and contrapuntal combination of all seven pitches of a major, minor, or modal diatonic scale.
 - 12 Carlos Vega, *Panorama de la música popular argentina* (Buenos Aires: Editorial Losada, 1944), pp. 158–60.
 - 13 Alberto Ginastera, "150 años de música argentina," in *Homenaje a la Revolución de Mayo, 1810–1960* (Buenos Aires: Del Atlántico, 1960), pp. 41–54. See especially pp. 45–46, where the author appropriates Vega's classification of Argentine music and alludes to his doubled scale (which the Argentine ethnomusicologist had conceived as a fusion of indigenous and European influences).
 - 14 Gilbert Chase and other Ginastera specialists have used the expression, "symbolic" guitar chord, to refer to the significative potential of this sonority. For an insightful discussion of the composer's assimilation and transformation of this harmony in his nationally inspired works, see Chase, "Alberto Ginastera: Argentine Composer," *Musical Quarterly* 43(4) (1957): 439–60, especially pp. 449–54.
 - 15 Although Ginastera does not directly attest to Hindemith's influence, he grew increasingly aware of the German composer's music in the United States. Moreover, it appears likely that he modeled his neoclassical *Duo* (1945) on Hindemith's *Drei kanonische Sonatine* (1923). For further discussion of this issue, see Carleton Sprague Smith, "Alberto Ginastera's *Duo* for Flute and Oboe," *Latin American Music Review* 6(1) (1985): 86–88.
 - 16 Original text: "come una cassa india." Alberto Ginastera, *Sonata no. 2 for piano*, op. 53, rev. edn. (New York: Boosey & Hawkes, 1995), 5.
 - 17 Naturally, the most notable example of this creative collaboration involved Aurora Nátola-Ginastera, who edited virtually all the composer's solo cello music. Other important instances include Carlos Barbosa-Lima (who fingered the Guitar Sonata) and Marilyn Mason (who edited the *Variazioni e Toccata sopra "Aurora lucis rutilat"*).
 - 18 Alberto Ginastera, "How and Why I Wrote *Bommarzo*," *Central Opera Service Bulletin* 9(5) (1967): 12.
 - 19 Juan Orrego-Salas, "Don Rodrigo de Ginastera," *Artes Hispánicas* 1(1) (1967): 115–17.
 - 20 Alberto Ginastera, letter to Louis Lane, 25 January 1980, Ginastera Collection, Box 10, PSS.
 - 21 Ginastera acknowledged the symmetrical construction of Dallapiccola's opera in his article, "Luigi Dallapiccola y su obra *Il Prigioniero*," *Polifonia* 9(84–85) (1954): 7–8.
 - 22 The "Triste" quotation appears at R. N. 8 of the viola part in the fourth movement of his Second String Quartet. The composer eliminated this musical reference in his 1968 revision of the work. Although he never publicly revealed the reason behind this decision, he doubtless would have found the tonal orientation of the earlier citation incompatible with his emergent dodecaphonic language. Alberto Ginastera, *2 Cuarteto de cuerdas* (Buenos Aires: Barry, 1959), p. 54.
 - 23 Malena Kuss is the first to make this suggestion in her article "Berichte: Alberto Ginastera," *Mitteilungen der Paul Sacher Stiftung* 2 (1989): 18, and later in "Alberto Ginastera," *MGG*, 8: 980. Nevertheless, the evidence she uses to support this claim (however intriguing) requires further substantiation.

3 Catalog of Works

- 1 Vasco Mariz, *Alberto Ginastera*, Cursos Libres de Portugués y Estudios Brasileños (Rosario: Emilio Fenner, 1955), pp. 27–33.
- 2 Pola Suárez Urtubey, *Alberto Ginastera* (Buenos Aires: Ediciones Culturales Argentinas, 1967), pp. 89–157; Pola Suárez Urtubey, *Alberto Ginastera en cinco movimientos* (Buenos Aires: Editorial Victor Lerú, 1972), pp. 105–11.
- 3 Maria Elena Kuss, "Nativistic Strains in Argentine Operas Premiered at the Teatro Colón (1908–72)" (PhD diss., UCLA, 1976), pp. 500–510.
- 4 Friedrich Spangemacher, ed., *Alberto Ginastera*, Musik der Zeit: Dokumentationen und Studien 4 (Bonn: Boosey & Hawkes, 1984), pp. 103–15.
- 5 *Alberto Ginastera: A Complete Catalogue*, introduction by Aurora-Nátola Ginastera and Malena Kuss, rev. edn. (New York: Boosey & Hawkes, 1986).
- 6 Malena Kuss, comp., *Alberto Ginastera: Musikmanuskripte*, Inventäre der Paul Saehel Stiftung 8 (Winterthur, Switzerland: Amadeus, 1990).
- 7 Malena Kuss, "Ginastera, Alberto," in *Die Musik in Geschichte und Gegenwart: Personenteil*, rev. edn. (Kassel: Bärenreiter, 2002), vol. 7, pp. 976–78.
- 8 Pola Suárez Urtubey, "Ginastera, Alberto," in *Diccionario de la música española e hispanoamericana* (Madrid: Sociedad General de Autores y Editores, 1999), vol. 5, p. 642.
- 9 Pola Suárez Urtubey, *Ginastera: 20 años después* (Buenos Aires: Academia Nacional de Bellas Artes, 2003), pp. 29–38.
- 10 Despite their abundance, these reviews should be approached with caution. Most are unflinchingly positive and may not always reflect an accurate critical consensus about the premiere. Because Suárez Urtubey collaborated closely with Ginastera, she may not have felt comfortable citing negative critical commentary. Suárez Urtubey, *Alberto Ginastera*, pp. 89–157.
- 11 The music for *Malambo* includes Ginastera's "Movimiento de chacarera" that Kuss originally cited in her manuscript inventory as an independent composition (*Alberto Ginastera: Musikmanuskripte*, p. 26). Now that the identity of this piece has been established, the PSS has moved the "Movimiento de chacarera" into the *Malambo* manuscript folder.
- 12 The probable date for this award is 1943 (as noted in contemporary newspaper accounts and confirmed by Pola Suárez Urtubey). However, the B&H published score designates 1944 as the award year.
- 13 The music for *Rosa de América* includes the traditional piece "Catalinita," that Ginastera had arranged for the film and that Kuss had previously cataloged as a separate composition (*Alberto Ginastera: Musikmanuskripte*, p. 25). Now that the identity of this piece has been established, the PSS has moved it into the *Rosa de América* manuscript folder.
- 14 The 21 July 1947 premiere cited in many otherwise reliable accounts is incorrect. The original recital program (a copy of which is housed at the PSS) confirms that the correct date is 23 February 1947.
- 15 The music for *Nace la libertad* includes Ginastera's arrangement of a "Carnavalito" composed by the Hermanos Abalos, along with a "Vidala" of unknown origin, both of which Kuss (*Alberto Ginastera: Musikmanuskripte*, pp. 25, 27) cataloged as separate compositions. Now that these pieces have been identified with the film, the PSS has moved them into the *Nace la libertad* manuscript folder.
- 16 The PSS manuscript collection for this work includes Ginastera's arrangements of "Canaro en París" by A. Scarpino and J. Caldarella, "Desde el alma," by Rosita Melo, and "Idilio de luciérnagas" by Paul Lincke, all of which the composer used in the picture.

- 17 The Library of Congress has an ozalid reproduction of the holograph score, received on 14 December 1982, with the words "revised edition" marked in red ink on the front cover.
- 18 Ginastera conceived the work for the Washington, DC, premiere. Mujica Lainez's Spanish text was therefore translated by Rolando Costa Picazo into English. Here I have cited the movement titles in English, as they appear in the original manuscript.
- 19 *Alberto Ginastera: A Complete Catalogue*, p. 15.
- 20 See also this critic's postscript, "An Apology to Ginastera." *Dartmouth Summer News*, 16 July 1968.
- 21 An earlier version of the article was published as: "Ginastera Quartet Proves Compelling," *Dallas Morning News*, 6 February 1974.
- 22 In certain sources, this work is designated as op. 54—a number that Ginastera had reserved for a symphonic work commissioned by the St. Louis Symphony. Due to his final illness, the composer was unable to complete this commission, leaving the opus number vacant.
- 23 Malena Kuss, *Alberto Ginastera: Musikmanuskripte*, p. 25; Pola Suárez Urtubey, *20 años después*, p. 38.
- 24 Suárez Urtubey, *20 años después*, p. 38.
- 25 Even though Ginastera did publish this piece, it was classified as "juvenilia" since his use of a key signature and traditional diatonic style sets it apart from his mature compositions.
- 26 "Compositor argentino: Alberto E. Ginastera." *La Prensa* (Buenos Aires), 19 November 1937, sec. 3, p. 4; Suárez Urtubey, *20 años después*, p. 38.

4 The Published Writings of Alberto Ginastera

- 1 Ginastera's ideas derive from an earlier article: Aaron Copland, "Second Thoughts on Hollywood," *Modern Music* 17(3) (1940): 141–47 (cited here as "Reflexiones sobre Hollywood").
- 2 See Devoto, "A propósito de un artículo de Alberto Ginastera," *Buenos Aires Musical* 7(106) (1952), p. 3, cols. 1–5 and Gianneo, "Sobre la actualidad musical argentina," *Buenos Aires Musical* 7(106) (1952), p. 3, cols. 5–6.

6 Archives and Internet Sources

- 1 Laura Novoa has kindly provided details about the collection at CLAEM, which I gratefully acknowledge here.

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